



VIAGGIANA.



139a7



VIAGGIANA:

O R,

DETACHED REMARKS

ON THE

Buildings, Pictures, Statues, Inscriptions, &c.

O F

ANCIENT AND MODERN ROME. K

Ἐἰς ἀγαλμα Νίκης ἐν Ῥώμῃ ἧς τὰ Πτερὰ χαρυνῶ
κατεφλέχθη. P. 57.

ΡΩΜΗ ΠΑΜΒΑΣΙΛΕΙΑ ΤΕΟΝ ΚΛΕΟΣ ὍΥΠΙΟΤ' ὈΔΕΙΤΑΙ,
ΝΙΚΗ ΓΑΡ ΣΕ ΦΥΤΕΙΝ ΑΠΤΕΡΟΣ ΟΥ ΔΥΝΑΤΑΙ.

Anthol. p. 496.

L O N D O N :

Sold by RIVINGTON in St. Paul's Church-Yard, and
ELMSLEY in the Strand.

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PREFACE of the EDITOR.

THE following short observations on the buildings, pictures, statues, &c. of Ancient and Modern Rome, were put into my hands by a friend, soon after his return from the grand tour, with an intention that I, who had gone over the same ground, and seen the same things, should digest what he had written into a volume, and give it to the Public. Now, though I well remember to have heartily dissuaded him, at the time, from closing up the ranks of an almost infinite number of travel-writers, yet

ii PREFACE of the EDITOR.

yet I was far from being displeased with his performance: on the contrary, I thought I discovered in it a talent for observation, some ingenuity in remarking what seemed to be really curious, and no very contemptible judgment in collecting little that had been blown upon by retailers of long stories, and anecdotes at second hand. It is not to be concluded from hence, that his remarks are all new, or his observations all ingenious; the nature of the subject will not admit of the one, or the abilities of the generality of writers the other. The Author, not long after the communication of this matter, took leave of the world, and left me in possession of his papers, with liberty of publishing what I should think proper of them,

PREFACE of the EDITOR. iii

them, and under any title I should choose, provided his name was not mentioned. Upon a second perusal of the work, I was more pleased than on the first, and naturally enough, for having lost my friend, his remains became more and more precious; and as he was gone, “unde negant redire quenquam*,” I was glad to have any thing in my possession which at all resembled him, “quod tantum ore referret §.” For indeed we had discoursed so much and so often upon the subject, that to open his book was to begin a conversation. I indulged this pleasure frequently; till at last I begun to think that what had delighted me so much might please

* Catullus. “Phaselus ille.”

§ Virg. Æn. 4.

iv PREFACE of the EDITOR.

other people, and that the small contribution such a work would levy on the curiosity of the Publick, or the few that might be induced to purchase it, would be repaid by the information and amusement contained in it. If these things are not so, the grievance will be the publisher's.

CAMBRIDGE, Nov. 1776.

E R R A T A.

- P. 21. l. 16. for *into* read *in*.
32. l. 11. for *vas* read *vass*.
44. l. 14. for *afterwards Ancus Martius* read *afterwards by Ancus Martius*.
93. l. 8. for *figures* read *vases*.
98. dele the comma after distinguished.
100. l. 1. for *his* read *this*.
137. Add to the note, *Vid. Toup. in Suidam. Cura noviss.*
p. 98.



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VIAGGIANA, &c.



R O M E.

ROME, whither I shall suppose
myself indued with magick e-
nough to transport my reader,
is the very soul of Italy to a virtuoso :
It is here only that artists of all deno-
minations and degrees may find some-
thing congenial with their talents, how-
ever diversified and extraordinary, and
work after originals still superior to their
most favourite ideas of perfection. I
have chosen rather to begin with this
article, on account of the great variety
of matter it contains, above all other

B

places

places in Italy; and, tho' the perpetual subject of conversation and description, still continues to present new faces and appearances to new observers. This was the first reason for hurrying in *medias res**; the second is of a more interested nature, I freely confess, namely to please the reader, and put him in a good humour at setting out; the most natural way of doing which seems to be to serve him up the best dish first. In so large a field as that of antient Rome, it is difficult to know where to begin, or what order to observe; for which reason I shall be less scrupulous in deviating from any particular track, and shall speak of the objects nearly in the order they were visited.

* It was thought proper to select the article Rome, and publish it by itself, as well on account of its bulk as its importance. The observations on the rest of Italy may possibly follow, should the publication of the first be encouraged.

ST.

ST. PETER'S.

I think we can have little or no reason to grumble at the loss of a pyramid, when we get a church in its room. And yet some writers have made it matter of complaint that the monument of Scipio Africanus, of which we have still a most beautiful and perfect specimen in that of C. Sestius, should be removed, to make way for the grandest building that either Pagan or Christian world ever saw. And in this particular I make no exceptions, tho' the temple at Ephesus* should rise up again complete in all its parts, or the one at Agrigentum be restored from its ruins. Nor are we to be much surpris'd at this, since the advantages the artists enjoyed at the revival of

* Some idea of the beauty of this building may be collected from its being supported by an hundred and twenty-seven columns, each sixty feet high, and all of the same quarry.

science from the use of antient models, advanced them nearly as far at one stroke as the antients themselves: the design was drawn, and the materials were prepared, little more remain'd to be done, than to build them up. I do not mean here to depreciate the ingenuity of those men who laid the plan of St. Peter's, but only to give some reason for their out-stripping, if possible, their very masters. The original of this great and magnificent structure was conceived by Bramante, and intended to have been a Greek Cross, which the pride of Pope Paulus Burghefius Quintus changed into a Latin one*. Bramante did little more than begin the building; he inscrib'd the dome in its square, and supported it by four pilastric piers. Michael Angelo advanced it to that point from whence you

* The artists were Cavalier Fontana Carlo Maderna, and others.

may see the dome, and its vault, which compleated the Greek Cross. So far the figure of the church is regular; and on entering it, had the western door been placed here, you might have distinguished the nature of the structure, and discerned the cupola. But here a desire of immortalizing a name, and sending it down with triumph to posterity, induced the Burgheſian Pope to add four more piers on each ſide, and to ſacrifice the regularity of the building to his ambition. I ſay ſacrifice, becauſe without this addition the church had been ſtill the largeſt in the world, and of courſe wanted no increaſe of ſize to take from the beauty of its form. In its preſent ſtate it is not poſſible to determine preciſely what figure it may be, on entering at the weſt door; without advancing conſiderably forward, you cannot be informed if there be any dome at all. This ſeems to be an imperfection, but

it is not the only one. Few people, I believe, have ever been able to give any tolerable guess at the dimensions of St. Peter's on their first approach to it, and perhaps for a very good reason, tho' not so generally obvious: for on entering, it appears not to be of the size it really is, on account of its immense square piers, which dividing the body from the ailes, meet the eye diagonally, and are seen foreshortened: hence you have an imperfect view of them, and the idea of the space they occupy is not acquired. Had the artist employed columns instead of piers, (would the nature of the edifice have permitted it) the effect had been widely different, as may be seen in St. Paul's Fuori delle Mura, where pillars are made use of, and the eye judges much better of the dimensions. This deception therefore seems rather to proceed from a defect than a beauty, and cannot be resolved into the exactness

exactness of the proportions of the building; since it is the property of regular dimensions to facilitate the judgment rather than impede it. The Baldaquin too, or canopied altar, which stands under the cupola, may be instrumental in breaking the length, as the piers are in contracting the width. This machine is obliged to stand here, on account of the papal chair, which occupies the east end; tho' in fact it adds nothing to the beauty of the church. The torques that support the canopy are of Corinthian brass, taken from the Pantheon, and finely ornamented by Fiamingo.

The beauties of this church are beyond enumeration, and so profusely scattered thro' every part, that they require repeated visits to give each a cursory regard. Indeed, however often you come, you will find always something new which was before passed by unno-

ticed. The pavement, the mosaick, the statues, the bas-reliefs, the sepulchral ornaments, are all capital in their ways, and frequently of the greatest beauty. Such as St. Andrew bearing his cross, by Fiamingo. Pope Leon and Attila, in relief, with St. Peter and St. Paul in the air. The monument of Paul the third, by Guillaume della Porta, which last for beauty of execution in its female figure, was courted by a Spaniard. This is the reason of its being draped at present, to prevent amours of the like kind for the future*. Not to forget the tomb of Pope Urban the eighth, by Bernini, which for excellency of composition stands foremost in the line of modern sculpture. These two last ar-

* This was no unusual thing in antient temples, where there were beautiful statues of the Pagan Goddesses, especially of Venus. Vid. Lucian. Imag. p. 588. ed. fol. Athenæus, p. 605, 6. Clemens Alexandrinus, p. 50, 1.

tics are ranged on the right and left of the papal chair, and are remarkable in each possessing what the other wants. The first is defective in composition, the second in execution. Bernini understood putting his figures together, and making the whole incomparably well, but was not so happy in a natural, grand, and unaffected execution. He wanted simplicity, was too twisted in his manner, and too mean oftentimes in his expression. In every part of the church there is some beauty to admire, and now and then a defect to exercise the judgment on. For instance, not far from the bas-relief of Attila, &c. mention'd above, there is a chapel, in which the altar is quite in miniature, with such minutiae, and details of squares within squares like a nest of boxes, that it forms a perfect contrast to every thing about it. It puts one in mind of what may be seen somewhere in England, the high-finished
work

work of a saloon or receiving room, upon a gate-way. Under this head I cannot help mentioning a beautiful group of Michael Angelo's, a dead Christ on the knees of the Madonna, which would appear to infinitely greater advantage, were it better placed, but the chapel is so much too large for it, that the figures, tho' considerably above the size of life, appear insignificantly diminutive. The impropriety of assorting things ill together, or a bad taste in distribution, is attended with the most glaring effects, and oftentimes fatal to the productions of art, by changing the very nature of the things so distributed. But to have done with censure—the grandest idea of all in St. Peter's seems to be in the cupola; it looks as if the artists intended to hang the Pantheon, the noblest of the Pagan buildings, in the air: and indeed in this they seem to have succeeded, for the diameter of
the

the last rotundo is the greatest. The piers that support this dome are, as may be easily conceived, of very considerable dimensions; on measuring, it has been found that each of them occupies the exact space of the church of the Trinitarians* in Rome. I do not remember the proportion of the building, it is round however; and perhaps it may be sufficient to observe, that a church must be very small indeed not to make a very large pier. The monument of Scipio Africanus was not it seems the only piece of antiquity disturbed on breaking up the ground for the foundation of St. Peter's. Under the chapel belonging to the kings of France was found a sarcophagus, in which had been deposited the body of Maria, daughter of Stilicho, and wife of the emperor Honorius; the teeth,

* A mendicant order, that collects money thro' Catholic countries, to redeem Christian slaves from Turkey.

hair,

hair, and two bones of the leg, were all that remained unconsumed of the body: near it was found a sepulchral garment, so richly embroidered, that on burning it yielded thirty-six pounds of pure gold. A casket also full of precious stones, earrings, and female ornaments for the neck and head: among these there was one in the shape of an agnus dei, on which was written MARIA NOSTRA FLORENTISSIMA. On another in Greek letters, MICHAEL. GABRIEL. RAPHAEL. URIEL. Moreover, an ornament for the hair, inscribed on one side DOMINO NOSTRO HONORIO: on the other DOMINA NOSTRA MARIA.

VATICAN.

THE spot, that St. Peter's and the Vatican stand upon, had been a long time in disgrace, before it was ennobled
and

and purified by the accession of a church and a palace. It had formerly been the residence of Nero, and the immediate scene of much Christian persecution and bloodshed: St. Peter and St. Paul are both said to have suffered martyrdom in its neighbourhood; but whether the desertion of the place were owing to its religious impurity, or its natural *malaria*, is so little to my present purpose, that I leave it entirely as a matter of public conjecture. I do not mean to give a general history of the Vatican, for the following reasons: first, because I should encroach upon the rights of those whose plans are more in the detail; and secondly, because I should frustrate my own. This palace was begun by the Popes Simmachus and Nicholas, made considerable, and greatly improved by the addition of the library in the reigns of Sixtus the fourth and fifth, and compleated finally by the same

same Pope that lengthened the Basilicon. It is said to contain by some 5000 chambers, by others more than double that number. Its greatest ornaments are undoubtedly its pictures, its statues, and its books, which of course include the names of Raphael, Michael Angelo, and Urban the eighth, in whose reign the library was enriched by a great accession of the Palatine, and that of the dukes of Urbino*. But books and manuscripts are not all its wealth : it contains all sorts of curiosities in the way of gems, medals, Etruscan vases, statues, and fragments of antiquity. The appearance of this part of the Vatican gives not the most distant hint to strangers to guess at its use ; nothing is seen, no books, no manuscripts, no ca-

§ St. Peter's is called the Vatican Basilicon.

* Many of the books have the portraits of some of the dukes. One of the most remarkable of the ducal collection is a manuscript of Dante in folio, on vellum, full of miniatures, and all well executed.

talogue

talogue, except the librarian be present to take them out of their cases. This has given rise to a surmise that there was not that quantity of books* that people imagined, or at least that they had undergone a similar fate with some of the precious stones at Loretto, had been taken away, and replaced by inferior ones. But to this, in either the one or the other case, I cannot assent, and I never yet met with any one that could give a good reason for thinking it to be true. The vestibule or antichamber of the library is ornamented with landscapes by Paul Brill, who came to Rome to paint at a time when there were not many good landscape painters, and long before the reformed period of that species of painting under Poussin, Salvator, and Claude Lorraine. In saying this I except Anni-

* The number of books is said to be eighty thousand.

bal Carrache, who was cotemporary with Brill, and often assisted him in his figures. This artist (Brill) seems to have sought for the striking and extraordinary parts of nature, more than the beautiful; and to have copied his original dryly and meagerly, without choice or taste: his trees, for instance, and his hills, resemble trees and hills as skeletons do human bodies. In the library are kept the ashes that were found at Præneste, wrapt in an asbestos shirt, or a kind of cloth spun from a particular stone* that resists the fire. It was formerly in use among the great: the body of the deceased was put into the shirt, which being rubbed with wax, was set on fire. The whole of the ashes was by this means preserved, without being mixed with those of the pile. Over the book-cases are Etruscan vases, and here

* *i. e.* made of some sort of threads found within the veins of a stone.

and

and there a statue or two of the same country. The former are of two sorts, yellow grounds and black figures, and *vice versa*; but there is no comparison between the value of the one and the other; the first are infinitely the scarcest. There is a general prevailing character in most of the Etruscan statues I have seen, which is denoted by sharpness of feature, lengthiness of figure, and repetition of similar folds in the drapery. A small bronze one, found at Tarquinia, with the bulla on it, seems to show from whence the Romans borrowed this custom. The paintings which go by the name of Raphael's bible, are in an open gallery of the Vatican, with the grotesques and arabesques, a species of painting found in grottoes imitative of the several parts of nature put together pleasingly and capriciously, tho' not as they exist in any one whole. Both the pictures and their ornaments

C

are

are very well preserved, and vivid in their colours, tho' *in fresco*, and constantly exposed. They have one advantage above those in the apartments, namely, that of a better light. There is no doubt of their having been all designed by Raphael, tho' few executed by him. The Eve possibly might have been of his painting; and yet I cannot think the argument commonly brought to prove it, decisive; for unless it resembled the master's touch in something more than mere beauty, it would perhaps be thought vague to attribute it to him on that account alone. The historical works of Raphael, his battle of Constantine, school of Athens, and St. Peter in prison, where he has shewn his knowledge of light and shade, as well as colouring and design, every one knows to be in the Vatican. The Last Judgment, of Michael Angelo, the famous Torso, the Apollo, and the Laocoon,

coon, are the treasures also of these walls. It is really a great pity, and (if I may be indulged the expression) a little provoking, that these master-pieces of art are not seen to greater advantage. I should imagine it might be contrived with much less than the superfluities of a papal revenue, to construct a building on purpose for them, where they might be shown in every point of view*. In order to judge of the merit, or contemplate the beauties of an Apollo, or a Laocoon, the spectator should walk round them, and see them in all lights.

CASTLE of ST. ANGELO.

The Castle of St. Angelo was made to communicate with the Vatican in the reign of Alexander the sixth, by means of an aqueduct, which still exists. This

* It is said that something of this kind is done on a plan of the late Pope's.

Pope retired hither for security in the beginning of his papacy, on the approach of Charles the eighth of France. The Castle went formerly by the name of the Elian bridge, built by the emperor Adrian over the Tyber, leading to his sepulchral monument, which he had erected on the banks of the river to rival the mausoleum of Augustus that stood opposite to it. The statues of men and horses and other ornaments with which this tomb was embellished, were standing till the time of Belisarius, whose soldiers are said to have destroyed them, and thrown them to the ground, in the war with the Goths. The fine marble pillars of St. Paul's, without the walls, once made a part of Adrian's tomb. In process of time the mole was turned into a castle, or place of defence, and canonized. This indeed was the case during the lower ages with numberless of the antiquities that lie scattered up and down the

the

the Campagna, as may be seen from the addition of rude battlements that disfigure the beauty of many an ancient monument. Sixtus the fifth, if you believe the Roman historians, deposited three millions of gold in the Castle of St. Angelo, as a resource against heretical invasions, and a fund for the carrying on some future war against the Turks for the recovery of Jerusalem.

PAMPHILI PALACE.

The Pamphili palace is perhaps the richest in landscapes by the best masters of any of the publick or private cabinets throughout Rome. The very first room you are shewn into has two very capital ones by Nicolas Pouffin, into which are introduced Venus and Adonis, and the nymphs of Diana. The figures are copies from some of the finest to be found among the best statues, and bas

reliefs of antiquity. They have all that elegance of contour, and graceful fold of drapery so remarkable in Græcian statues: but they want variety in the airs of their heads: three parts of the female nearly resemble each other, and the male ones are too often cast in the same mould. I mean this as a remark in general on the figures of Pouffin in all his pictures, and make it the great grounds of difference, even beyond colouring, between him and Raphael. The design or outline of the French artist is doubtless unexceptionable, but his want of imagination throws him inconceivably behind the Italian, and much more so in my opinion than his want of colouring; since that perhaps ought to be ascribed rather to contempt or indolence, than ignorance, or inability. I have seen pictures of N. Pouffin very well coloured, and to which there could have been no exception made on that article. The

Ravissement

Ravissement de St. Paul, in the little room beyond the lantern at the Palais Royal, is not inferior in vigour, and tone of colour, to the Ezechiel of Raphael, of which it is the companion. The remarkable pictures in this collection are the death of Cain by Salvator Rosa, great and vigorous. This picture was never etched by the master. Our Saviour bearing his cross, by Giacomo Bassan, one of the few historical pieces of the artist, in which he shews himself to be no mannerist. The humiliating posture of Christ, and the weight that oppresses him, with the sufferings of his countenance, move our compassion to the greatest degree, and excite pity without meanness. Two landscapes, by Alexio, a scholar of Both: the excessive redness of these pieces, though in their other parts much above moderate, has rendered both them and their author infinitely more the objects of curiosity,

than if they had been much more capital. It seems that the practice of this painter was to set hay-ricks on fire to make studies after: this he had done so often, that he was at last taken in the fact, and imprisoned for life in Cività Castellana. The companion to one of Claude Lorraine's famous landscapes in this palace, is one of Annibal Carrache. And I cannot help remarking that the latter, as a picture, and a whole, has by far the advantage of the former. Claude's is partially beautiful, Annibal's generally fine. Claude's seems to be a collection of the beautiful passages of nature strung together, and composing a scene that perhaps never existed altogether any where. Annibal's a fine representation of some entire view, the parts of which may always be found together in nature. Claude Lorraine is so universal a favorite, that I fear I have already said too much. It must be confessed that in many departments

ments of his profession he was inimitable, and probably others may think him so in all, except his figures. Nay, there are perhaps who may convert into a beauty what I attribute to him as a defect. The martyrdom of St. Agnes, by Guerchin. The saintess stands on the pile, to which the executioner is setting fire. The head and hands of St. Agnes are very fine. Madonna and sleeping child of Guido, engraved by Strange. A fine virgin, by Sassoferrata, and a sketch, by Corregio, highly valuable to an artist, by which some idea may be obtained of that master's manner of working *. Below stairs is a copy of the Aldobrandini marriage, by Nicolas Pouffin, an ancient picture in fresco at the Aldobrandini villa. Some father, I believe Pere Resta, has written a dissertation to

* There is another unfinished sketch of this master in one of the Roman palaces, I believe, the Altieri.

prove that it was painted by Apelles. Whoever was the painter, he has shown a manifest and glaring ignorance of perspective. At each end there is a vase, both on the same plain. The one on the left is taller than the one on the right; but unfortunately you see into the higher, and not into the lower.

PALATINE HILL.

ON the Palatine hill stood the Imperial palace, surrounded by the other hills of Rome, in a most delicious situation, about a hundred and twenty feet higher than the level of the Via Sacra. It was at first on the Palatine alone, as built by Augustus and Tiberius; but afterwards, as by Nero *, extended to the Quirinal, Esquiline, and Viminal. Indeed, the building in its improved state under this emperor was found so vast,

* Nardini, p. 388.

that

that Titus and Domitian destroyed great part of it. The remains of the immense walls of more than a hundred and twenty feet in height, are now standing, with which Nero filled up the void, in order to extend the level of the hill, and gain ground to build upon. The whole of the Palatine hill in its present state is the property of the Farnese family : The approach to it is from the side of the Via Sacra : Near the entrance, in a grotto, is a statue of *Æsculapius*, called at present *St. Bartholomew* ; it is said to have been brought from the Island of that God in the Tiber : It has no pupils, and probably like the gods in India has been robbed of its precious stones : There is little merit in it beyond its antiquity, and that it serves for a specimen of the infancy of sculpture. The walls of what is called the great hall of the palace on this hill, are still in being ; the nature of its ornaments, of which you have some
remains,

remains, seems to have consisted in the distribution of the variegated marbles of Ægypt, and Africa; the colours of which were so disposed, as to harmonize with one another in the most delicate manner, by the finest gradations. Among the broken fragments that lie scattered up and down upon the hill, is the capital of an Ionic column, whose volutes are perhaps the most beautiful of any extant in all antiquity. It must be observed, however, that one volute is an inch broader than the other, which may serve to show how little important it is to spend any length of time in measuring a pillar, or any other relique of antiquity, to the thousandth part of an inch, that may not be found perfect after all. You descend about ten feet below the surface of the highest part of the hill to the baths of Livia Drusilla, by a very disagreeable kind of ladder; the passage is broken and bad, but you are sufficiently repaid when you get to the bottom.

bottom. The walls of the bathing-room are painted in compartments, with a light and elegant border of the most beautiful design; the gilding is so fresh, by having been little exposed to the air, that it appears to have been but just finished.

AMPHITHEATRE.

THE Amphitheatre, built by Vespasian, is one of the finest and most perfect remains of Roman magnificence. It was situated * near the Colossal statue of Nero§, and not far from the residence of the emperor||. It is five hundred and fifty feet long, four hundred and

* Vid. Maffei of Theatres, p. 33. who is totally of another opinion.

§ This statue, of which the rays of glory were twenty-two feet in length, is mention'd by Martial. Vid. *astra Colossus*. ep. 2. lib. 1.

|| Nearly in the centre of antient Rome. *Venuti*, p. 24.

seventy

seventy broad, and one hundred and sixty high, sufficient to contain eighty thousand people seated, and twenty thousand standing. The orders of architecture that adorn this building are Doric, Ionic, Corinthian, and Composite; the stone with which it is built is the same that was used in many of the antient edifices of Rome, an incrustation of the aqua Albunea†, between Rome and Tivoli. It is remarkable that this water deposits its stony particles so fast, and in such quantities, as to choke up its own channel.

The entrance to the Amphitheatre is by eighty arcades, seventy six of which were for the people, two for the gladiators, and the wild beasts, and two for the emperor and his suite, who came all the way under cover from the

† Known by the name of the Tiburtine. It is not finely grained, but is very durable.

royal apartments*. The wild beasts were not, as has been imagined, in this Amphitheatre kept in dens under the arena, but were regularly brought from places set apart for them, called Vivaria§. The Vivaria of Domitian are still to be seen. By the great freedom of ingress and egress, the many thousands that were present at the Amphitheatre came in, and went out, with as much ease and convenience as so many hundreds||: the different ranks knew their proper places, and took them without the least confusion. The veils, that defended the spectators

* On the Esquiline hill, opposite the entrance which was without any number on it.

§ Maffei, p. 255.

|| Over each of the arches of the lowest order, on the north side, still subsist the numbers, from 23 to 54. These served to marshal the mob, which arranged itself according to the numbers. At every fourth arcade was a stair-case that had its correspondent vomitory.

from

from the sun, were fastened to poles that rested on the tops of the highest order; the holes, where these poles entered, are still visible on the sides of the Amphitheatre which are perfect to the top. As the walls are segments of circles, the poles had no other effect upon them, than weight upon an arch, and served rather to strengthen than do them the least injury. The veils were at first made of canvas, or linen†, or any other cheap material proper for the purpose, but in more luxurious days, of silk. Cæsar is said to have had one of silk‡; that is, one may suppose the part

† Carbasina deinde vela primus in Theatrum duxisse traditur Lentulus Spinter Apollinaribus ludis. Plin. lib. 19. c. 1.

‡ Vid. Dion. Cass. lib. 43, p. 358. Silk at this time was a foreign commodity, and not the production or manufacture of Italy. In the reign of Aurelius, two hundred and seventy years afterwards, a pound of pure silk was worth its weight in gold. Vid. Vopiscum, libra enim auri tunc libra Serici fuit.

of his own Amphitheatre where he sat, enjoyed this particular privilege*. The Amphitheatre was sometimes perfumed, by burning frankincense below, and causing it to ascend by flues to the top. The lowest seats, or Podium||, were defended from the beasts by perpendicular and horizontal bars, and yet the company that sat on them was not unfrequently alarmed by the bold assaults of wolves and tigers. The galleries are adorned with pillasters, in which the impost, projecting beyond the mid-

fruit. Vid. Aug. Hist. Scrip. p. 547. Var. The manufacture of silk from silk worms was not introduced into Italy till the time of Justinian. Polyd. Verg. l. 3. c. 6. Theophanes apud Photium. Nero, Dion Cassius says, p. 1030, covered the Theatre with a veil on which the heavens were represented, and the emperor in the character of the sun driving his car, in gold embroidery.

* Dion Cass. p. 358.

|| The seats of the greatest distinction were the nearest to the Podium.

die on each side, has a heavy and unpleasing effect. Domitian used sometimes to fill the arena with water, from a reservoir on the Esquiline hill, and exhibit Naumachias to the people. It is known but by conjecture and implication who was the architect of this stupendous building, which for its excellence is perfectly unique. Gaudentius has been supposed to have given the plan, from an inscription preserved in the vault of St. Martin's church §: "Vespasian rewarded Gaudentius with death, but Christ shall reward him with a finer theatre in heaven." Gaudentius, it seems, was converted to

§ Taken from some Christian burying-ground, or catacomb. The original is as follows:

SIC. PREMIA. SERVAS. VESPASIANE.
DIRE. PREMIATUS. ES. MORTE. GAU-
DENTI. LETARE. CIVITAS. UBI. GLORIE.
TUE. AUTORI. PROMISIT. ISTE. DAT.
KRISTUS. OMNIA. TIBI. QUI. ALIUM.
PARAVIT. THEATRUM. IN. CÆLO.

Christianity,

Christianity, and in all probability suffered martyrdom: hence perhaps arose the unwillingness of the Romans to mention him; and the Christians were naturally silent on the subject, because they disapproved of theatrical exhibitions, and could think it no credit to any profelyte of theirs, to have contributed so much to the advancement of them. It does not appear at what time exactly the Amphitheatre began to be defaced; but there is a letter from Theodoric king of the Goths, to the senate of Rome, exhorting them to preserve the noble monuments of their ancestors. The king appears angry and surpris'd at the thefts and depredations that were made, from time to time, on the walls of the antient buildings; and reproves the people for stealing the cramps and metals from the venerable remains of antiquity. A great deal for

a Goth† ! The intention of the senate was to repair the walls of the city with the stone of the Amphitheatre, which they really did. There is enough, however, still remaining † one upon another to convince all the world of its use, and beauty throughout every part of it. The great remains of Amphitheatres are at Verona, Rome, and Nismes||, and each of these has what the others want; so that a perfect one may be collected from the contributions of the three taken together. The one at Verona is perfect in its seats, but wants galleries; the Roman is without seats, but sufficiently compleat in its corridor,

† Vid. Cassiodorus, lib. 3. Epistolarum. Theodoric's letter to the senate of Rome, letter 31.

† Theodoric, according to Cassiodorus, was very attentive to the preservation of the fine remains of antiquity: it appears, however, that the Amphitheatre of Verona received great shocks in the reign of that prince. Maffei, p. 174.

|| Of the Amphitheatre at Pola, see Maffei, p. 138, 9.

and

and has a free and unincumbered area. The Amphitheatre at Nîmes is deficient only in arena, which is filled up with old houses. The Romans, before the time of Pompey, had nothing but buildings of wood for the exhibitions of their shows, two of which joined together served for an Amphitheatre*. Hence the joke somewhere that all Rome turned upon a pivot. The Theatre, however, which fell down in Tiberius's time§, was likewise of wood, but this was a provincial one ||.

* The invention of this Theatre was owing to Caius Curio, a partisan of Cæsar. *Theatra duo juxta fecit amplissima è ligno cardinum singulorum versatili suspensa libramento.* Plin. l. 36. c. 15.

§ Suet. Tib. 40.

|| Is it not a little singular, whence all the people could come, to the number of twenty thousand, that are said to have perished in the ruins of this Amphitheatre, since the place not long before was deserted even to a proverb? *Gabiis desertior atque Fidenis.* Hor. Ep. l. 1. 11. 8. The truth is, it may be imagined, that Fidenæ was never full but at the

ARCH OF CONSTANTINE.

THE Arch of Constantine, which has been made fine with the spoils of that of Trajan, retains four capital bas reliefs: the heads, indeed, of Trajan and the captive princes are wanting, having been taken away, and carried to Florence by Lorenzino de Medici, in Clement the seventh's time, or perhaps by M. Angelo and his scholars, in Leon the tenth's time. The rest of the ornaments and sculpture are evidently by other hands, and made for the purpose when the Arch was erected, which was after the defeat of Maxentius, at the Milvian bridge, the same on which the Catilinarian conspirators were arrested. The battle is represented, and the siege of Verona, in bas relief. The inscrip-

tion of the games, when it was resorted to from all quarters.

tion

tion§, SIC X. SIC XX. means, that as Augustus chose to reign only for ten years†, and be renewed, so those that were his successors. The Arch was so contrived, that the musick for the triumph might be placed within it, in an apartment over the void. The moment the procession reached the Arch, the band began to play, and continued till the whole was gone through. Triumphal buildings are rarely good architecture, as the columns which are given them by way of ornament, can be seldom made to contribute to their support. The exact position of the Arch of Constantine is where the Via Triumphalis loses itself at the Amphitheatre.

ARCH OF TITUS.

THE Arch of Titus is that in which the composite order was first used : which

§ Vid. Admiranda, tab. 12.

† Blackwell Court of Augustus, p. 353. v. 3.

circumstance has given occasion to a conjecture, that the mixture of the corinthian and the ionic was originally introduced to Rome from the east, since the Greeks knew nothing of it. There are eleven * pillars of the composite kind in Rome, nine of which are employed at St. Peter's, that are all said to have been brought from Solomon's temple. The Arch of Titus was erected for the triumph of the emperor over Jerusalem; and the bas reliefs on one side represent the ark, and the candlesticks; and on the other, the emperor in his car, drawn by four horses. There is also a great profusion of the ensigns of cavalry, which, one would imagine, could have been of little use at a siege. In the roof is represented the apotheosis of Titus, from whence it is natural to infer, that the arch was

* Eight of them are in the balconies, from whence the holy reliques are exposed; and the ninth is by itself in a corner at the west end of the church.
built

built after his death, and probably by Adrian, since it is much in his stile, and nearly the same as the one erected by that emperor at Benevento. This creates no difficulties, as it was customary to run up arches for immediate use, and build others afterwards,

VIA SACRA AND FORUM.

The temple of Romulus and Remus, or as some say, of Remus, is the only one in all antiquity, that has its own original gates: They are of brass, and were formerly much ornamented. The Forum is of an oblong figure, seven hundred feet in length, and five hundred in breadth. The situation of its fourteen shops, Basilica, temple of Mars, and Saturn, is well known. The temple of Concord, and the arch of Septimius, that leads to the Capitol, are still standing in part, though they indeed exhibit

no remains of good sculpture, or fine workmanship. It was in the temple of Concord that Cicero assembled the senate on the affair of Cataline, though probably not in the one of which we have now the remains, yet perhaps on the same spot which they now occupy. On that side also the buildings are known, over which Caligula's bridge passed from the Palatine to the Capitol, though there are no traces of them left, unless the three columns that are still standing made part of the temple of Castor and Pollux, which we have the authority of Suetonius * to say, was converted by Caligula into a vestibule. After the death of Caligula this bridge was destroyed by the fury of the multitude. It is not so easy to fix the Curia or Comitia; and the situ-

* Partem Palatii ad forum usque promovit, atque æde Castoris et Pollucis in vestibulum transfigurata; et super Augusti templum ponte transmissò, Palatium Capitolinumque conjunxit. Suet. Calig. c. 22.

ation of the Rostrum must remain to be settled where fancy and conjecture may chuse to place it. The whole Forum is about twenty feet higher than it was in the time of the Romans; and indeed the space between all the hills is in great measure filled up by rains, deluges, and a series of ruins. Hercules and *Aeneas* are both supposed to have landed near the Forum, and the former to have built a bridge † over the Tiber, called the Sublician, from the materials it was made of; which Cocles afterwards defended. You may still see something of it at low water, at least the particular part of the river it passed over, by the breaking of the current against a piece of one of its piles. The emperors acquired the title of * Pontifices Maximi,

† Rebuilt by Ancus Martius, repaired by *Emilius*, and afterwards by the emperors. *Marcus Antonius* was the first that made it of marble.

* See another account of the origin of this word in *Bryant's Mythology*, v. 2. p. 121. which in all probability is the truest.

from the first founder of this bridge, whoever he was. Mythology gives it to Hercules : for he having received divine honours, was worshipped under this name, which his priests afterwards assumed, and in process of time the emperors, who blended the head of the state, and the head of the church, in one and the same person.

PUBLICK PRISON.

THE first object of note that presents itself to your view after you are passed the arch of Septimius, is the Prison, which was built by Tullus Hostilius, and enlarged afterwards Ancus Martius, called Il Carcere Mamertino. The most horrid part of it, and the most ancient, is a dungeon, to which you descend a few steps, that seems to be built for eternity. The walls are exceedingly solid, and are made to slope inwards pyramidically

dically, whilst the roof is left nearly flat, in order to counter balance the lateral pressure. One can scarce help observing, that it is in great measure on this very principle that we are indebted to Sir Christopher Wren for the cupola at St. Paul's. Now the first was erected in the time of the Kings. It is in this prison that they shew the mark of St. Peter's head against the wall, and the miraculous fountain that sprung up for the baptism of the prisoners. It is to this also that Juvenal alludes in his third satire *. And Sallust in his conspiracy of Catiline †.

* Sat. 3. v. 312.

Felicia dicas

Tempora, quæ quondam sub regibus atque tribunis
Viderunt uno contentam carcere Romam.

† Eum muriunt undique Parietes —. Sed incultu tenebris, odore fœda, atque terribilis ejus facies est.

CHIESA

CHIESA DI S. PIETRO IN CARCERE.

THE church † of S. Giuseppe de' Falegnami, called S. Pietro in Carcere, contains one of the best pictures of Carlo Maratti, in which the spiral line or S is very distinguishable in the distribution of the figures. The modern artists are very much addicted to this line, and it produces a very pleasing effect, when not too visible.

JUPITER TONANS.

THE remains of this temple are three fluted Corinthian pillars, very beautiful, and majestick. Upon the freeze are the instruments of sacrifice, very delicately finished. The temple to which these columns belonged, was an *ex voto* of Augustus, after a remarkable escape from

† This church is built over the prisons.

a storm

a storm of lightning, in which a slave was killed by his side †. The building suffered in the fire of Vitellius, and was repaired by Titus and Vespasian. These pillars are not above eight or nine feet out of the ground, though from the dimensions of the upper parts, they must have been of a very considerable height. The freezes and architraves are sometimes in cases of long inscriptions thrown together, and produce a fine, broad, and simple effect.

* TARPEIAN ROCK.

THE descent is still between fifty and sixty feet perpendicular, tho' much has been said to the contrary§; so that the

† Suet. in vita.

* *Tarpeia rupes centum gradibus aditur.* TACIT.

§ Vid. Montfaucon. *Diar. Ital.* p. 172. Burnet's *Travels*, p. 246. "The Tarpeian Rock is now of so small a fall, that a man would think it no great matter for his diversion to leap over it."

hundred

hundred steps, allowing for the raised ground, may be easily accounted for.

CAPITOL.

THE sites of the buildings on the Capitol, of which there are no vestiges remaining, have been the subject of much controversy to the antiquarians. The two considerable ones were the temple of Jupiter Feretrius, and of Jupiter Capitolinus; but on which of the two summits of the Capitoline hill each stood, is a much disputed question. The antients, however, both in prose and poetry, seem to join the Capitol and the Tarpeian very often together†, and on the other hand the Capitol has been said positively to stand on the opposite mount, now known by the name of the church Araceli, that is built on

† Vid. Plut. in Romulo.

it||. In the plain, between these summits into which the Capitoline hill is still divided, stands the famous statue of Marcus Aurelius. It is copper, and of course hollow. This is an advantage that bronze statues have over those that are made of stone or marble, that you are at liberty to make the legs substantial, the body light; whereas the contrary obtains in the others; for marble bodies must be supported. As to the temple of Jupiter Capitolinus, we know little of it, but by tradition, which is a kind of information not the most to be depended on in matters of art. The first, which Tarquin erected, was burnt down in the civil wars. The second, built by Scylla, fell in the Vitellian sedition†. Vespasian saw his compleated, and died; which also drew

|| Vid. Nardini, p. 297.

† Plutarch in Popiicola. Suet. in Vit. Vesp.
& Domitiano.

after it the destruction of the Capitol, for it was burnt immediately upon the death of the emperor. Domitian built a fourth *. The gilding of this temple, in the days of Plutarch, was esteemed at two million and a half of our money. Gilding indeed in those days was plating, which may account for the enormity of a sum expended in one single article of ornament; about an eighth of the whole expence of St. Peter's, a building more spacious

* Martial tells us, that if Jupiter were to sell all Olympus by auction, the profits of the sale would be insufficient to pay for the public buildings of Domitian. Lib. 9. epist. 4.

Quantum jam superis, Cæsar cœloque didisti

Si repetas, & si creditor esse velis;

Grandis in ætherio licet auctio fiat Olympo,

Coganturque Dei vendere quicquid habent:

Conturbabit Atlas, & non erit in uncia tota,

Decidat tecum qua pater ipse deum.

Pro Capitolinis quid enim tibi solvere templis,

Quid pro Tarpeia frondis honore potest?

Expectes & sustineas, Auguste, necesse est:

Nam tibi quod solvat, non habet arca Jovis.

than

than any antient structure, and the most magnificent of all modern ones, of which the Capitol was little more than a third in length, and not one fourth in breadth. Under the porticos, and within the courts of the palace of the Curators, (Conservatori) are preserved fragments of Colossal statues, sarcophagi, and bas reliefs of curious history. There are also Egyptian statues, of which the character is varied according to the age that produced them: the first and most ancient approaches nearly in form to the Chinese; the figures of this kind have small eyes, and diminutive features. The second resembles that of the Moors in their large full eye, thick lip, and flat nose. The third, after the Alexandrian conquest, is Grecian. It is remarkable, that the most unseemly character exhibits the greatest knowledge of the art, and is scrupulously exact in proportion. This nicety extends also to the animals

of Egyptian sculpture, specimens of which are to be seen in variety thro' ancient Rome. Adrian seems to have enriched his Capitol with great abundance of the arts of Egypt §, and to

§ There is a small room set apart for Egyptian antiquities, found in that part of Adrian's villa which was destined for the deities of the Nile. Among many curious idols is the God Canopus, which Ruffinus tells us came off conqueror in the contest with his brother divinity of Persia. The victory, it seems, was owing entirely to the superior ingenuity of the priests of Egypt. The trial was, which of the divinities could best resist the fire. The priests of Persia, not in the least suspecting the power of their deity to overcome the fire, committed him without ceremony to the flames, to which he fell instantly a martyr. The Egyptians, doubting the natural abilities of their god to get the better of the ordeal, prepared him accordingly. They made him of baked earth, and drilling holes in his bottom, stopped them with wax, and then filled the hollow with water. On being thrown into fire, the wax was melted, the water let out, and the flames extinguished. The form of this idol is like that of an ape, or baboon,

have paid particular attention to their merit. This prince, in his progress through foreign countries, made collections of their several curiosities, and brought home what was peculiar to each. The statues of the captive kings that are to be seen in this place exhibit a striking instance of Roman cruelty, I mean in their want of hands and arms; there are two of them, one of which is without the former, the other the latter. It should appear from these testimonies, that speak too plainly to be mistaken, that the custom was, however cruel, and unworthy of a great people, to maim the principal captives in a great triumph, in order to increase their humiliation, by rendering them totally helpless. This is too true; neither can it with the least shadow of probability be objected, that the statues alluded to are fragments;

baboon, sitting upon his breech. Vid. Eccles. Hist. c. 11. 26. Vid. Museum Capitolinum.

since it is manifest, on inspection only, that they are finished things, and what the artist intended they should be. For nothing can be clearer than that the one never had more than one arm ||, or the other more than one hand. I do not, however, remember any Roman historian to have spoken of this piece of wantonness; they seem to have been ashamed of that part of their character, and to have done their utmost to sink it on posterity. This, perhaps, may lead us to suspect their great and constant professions of magnanimity and generosity to their enemies, and tend to give their outcry against the Carthaginians, for cruelty, an air of groundless invective, more than well founded accusation. Or, after all, if Hannibal deserved the opprobrious terms of *dirus* and *perfidus*,

|| See the frontispiece to Piranesi's Colonna Trajana. There are some which have neither hands nor arms.

with

with which they constantly loaded him †, they appear at least to have an equal title to them. The statues of Castor and Pollux are at the head of the stairs that now lead to the Capitol. They are remarkable in being portraits of Caius and Lucius, the two nephews of Augustus : but the chief reason for making particular mention of them, is rather to remark, that pupils, which one of them has, do not seem to succeed in sculpture, and for the most part produce an indeterminate effect, from an injudicious attempt to combine form and colour in one and the same subject. In the court to the right hand of the Capitol square, on entering from the steps, near the Colossal heads of Domitian and Commodus, are some very fine remains of a lion devouring a horse, great favourites of Michael Angelo, and from which an

† See Horace and Livy.

ingenious † countryman of our own has made frequent studies with uncommon success. The Colossal figure of Roma Triumphans is quite eclipsed by the inimitable beauty of a weeping province carved on its pedestal. It has been copied by Pikler, and is well known to the admirers of fine engraving. In the rooms above stairs are deposited various relics of fine art and curious antiquity, such as the Antinous, and the * Gladiators; the bust of Ariadne §, and the

† Stubbs.

* The dying Gladiator may be said to be great, tho' not noble, the distinction of the slave still remains in the cord about his neck, and is preserved in his countenance.

§ In this is the true idea of Græcian beauty, which consisted in a display of the expressive parts of the face, and a suppression of those that added little character to the countenance. The forehead is very low, and the cheeks are kept down.

The pigeons drinking on the edge of a vase were a present to the Romans by a king of Pergamus.

Pliny

wolf struck with lightning, of which it has still the marks very plainly to be discerned. Cicero † speaks of this as happening in his time. There is also a

Pliny speaks highly of them as a very fine mosaick. They were found in Adrian's villa, and purchased for two thousand pounds, or four thousand zequins. An artist in Rome not long since agreed to copy them for a thousand crowns. He took two years to finish the work, but was three years about it, with the assistance of a man for eighteen months. The copy is supposed to be as compleat as the original.

† Romulusque & Remus vi fulminis icti conciderunt. Cic. de Divinat. lib. 2. Et in Orat. Cat. 3. Tactus est etiam ille qui hanc urbem condidit Romulus. The statues of the Pagan deities were often very much exposed to the inclemencies of the air. See the distich that serves for a motto to this work, which I shall here translate :

“ Hail ! queen of cities, martial Rome,
Thy fame shall nought entomb ;
For without the power to fly,
With thee rests victory.”

and the Anthologia, p. 496. See Pausanias in his Attica, p. 52. edit. Kuhn. The above epigram was found at Rome, on a statue of victory, whose wings had been burnt off by lightning.

collection

collection of pictures belonging to the Capitol, among which there are many great masters. Before I leave this hill, I may with propriety speak of the sepulchre of C. Bibulus, of the days of the republick, on account of its being situated at the extremity of the Capitol, towards the Campus Martius, near the Via lata. Piranesi observes, that both this, and the monument of the Claudian family, were without the walls, till Trajan widened them in order to include his Forum within their circuit. The tomb of Bibulus has two singularities: it is of the Tuscan order, and its pilasters are narrower at the top than at the bottom. It also offends against the rule of Vitruvius, as Venuti observes, in the proportions of its base,

|| Pilasters are usually without swelling or diminution, the same breadth at the top as at the bottom. Some moderns have thought proper to diminish them at the top, and to make them swell in the middle. Vid. Mansard.

which

which instead of being half the diameter of the column in height, is a little more than a third. The ancients, as has been before hinted, did not always adhere scrupulously to the same rules of proportion in all cases, but varied them as the circumstances of situation, or the nature of the building might require.

F O R U M S.

The Forums in Rome were many of them very small, though the expence in building, and adorning them, is oftentimes incredible. This however must be accounted for by the decrease of the value of money in a certain proportion to its quantity, and the enhancement of the commodity to be purchased, that constantly rises, as the other falls, till the equipoise be restored. There is nothing left of the Forum of Julius Cæsar, but what medals have preserved, which is
said

said to have cost him three hundred thousand pound of our money. The Vicus Sceleratus is supposed to have passed through an arch of Nerva, which is all that is standing at present of the Forum of that emperor. This street has been greatly sought for by antiquaries, and has occasioned a variety of disputes, and much visionary speculation. The reason for placing it in the direction of the arch, is on account of its being the nearest way from the Esquiline, where Tullia dwelt, to the Forum, whither she was going, when she drove over her father. The wall on each side of the arch is ancient, and in its continuation, becomes, on one part, the wall of a monastery. On repairing it, it has been found to be built without cement, and to have its stones connected together by wooden spars, jointed in dovetail, which were so little decayed as to be still fit for use *.

* Vacca Flaminio. Memor. di Roma.

FORUM TRAJANI.

THE Forum of Trajan exhibits nothing of its former splendor, of which we have such wonderful accounts, but the column that is called after his name. This, indeed, is of itself so great a work, that had we no other specimen of Roman grandeur, we might from hence only acquire an adequate idea of its magnificence. Greatness and sublimity are the sole characters of this stupendous monument: It fatigues the sight to look up to it, and fills the beholder with the noblest idea of the age that produced it. The sculpture, though it be come down to us entire, and appear to more advantage than to the Romans, is in great measure thrown away, because it is almost impossible to distinguish it. The ground is so much raised, that the base of the column is nearly fourteen feet below the surface,

to

to which, when it was first erected, you ascended by a flight of steps. The Romans therefore, being so much more beneath the pillar than we are, must have retired farther to look up to it, and of course have viewed it more indistinctly. Had the story, however, which the column commemorates, been differently told; had the war with the Dacians been represented in any other manner by bas reliefs, more within our reach, round about the Forum, we should have had nothing left but the melancholy satisfaction of reading perhaps that there were such things, or knowing by the discovery of broken fragments, that they had once existed in all their parts. The beauties of the whole would have been lost, or if in the least degree preserved, but at best crowded on a medal. We should have known no more of them than we do of the Ulpian library *, or the Equestrian

* Vid. Num. Augustini Tab. 36. 7.

statue of Trajan, so much admired by Constantine†, or those of the heroes that died in the German war, or that of Augustus in amber, or of Nicomedes in ivory. I dont know that this piece of antiquity has undergone any very material change since it was first erected, if you except, that instead of Trajan‡, it has St. Peter at its head; so that it is still crowned, as it were, by the prince of the country. The peculiar history of its compartments, and the plan of its structure, and dimensions, may be seen in a variety of authors. Ciacconio, Fra-bretti, Bellori, Santa Bartholi, but last of all in Piranesi, whose work as much excells the others, as the statue of Trajan did that of St. Peter. It may be of use

† Vid. Amm. Marcell. Hist.

‡ Trajan's was the only instance of a sepulchral monument within the walls of the city before the enlargement of Rome by Aurelian. "Solusque
" intra urbem sepultus est. Eutrop. in Trajano."

just

just to say, that the pillar is of the Tuscan order*, and the finest exhibition of that species of architecture † now extant. The sculpture also on the pedestal is some of the very best Roman workmanship. In the Forum Boarium is an arch of Septimius Severus with a sacrifice in bas relief, in which the inferior priests are cloathed in a long close robe, girded round the waist, not unlike, in any respect, the habit worn by the sacrificers in modern Rome at this day. There is also a Janus in this Forum, a mighty ugly building, which, it has been said, served formerly for a change ‡. Near it is a fountain that supplied the town with water before aqueducts were intro-

* Vid. Bergierium de viis milit. Sect. 10. §. 5. lib. 5.

† Tuscanicum ordinem imprimis ostendunt columnæ Trajani et Aurelii. Henninius ad Bergier^m. Sect. 10. 16. lib. 5.

‡ See Horace.

duced ;

duced; at which the horses of Castor and Pollux were seen to drink after the battle of Regillus, and suddenly disappear.

RUSPIGLIOSI PALACE.

It is in this palace that the famous Aurora of Guido is to be found. The picture is well preserved, and is a very fine one of the master. The Aurora, Phosphorus, and horses are lighted for the principle figure, the Sun, or Apollo; but how the female figures, as they are situated, receive their light, is not accounted for. The manes of the horses, the hair and drapery of the women, and of the god, are all uniformly blown the same way backwards, but the flame of the torch born by the Phosphorus, who precedes the chariot, is carried forward. These perhaps are minutiae that ought not to be dwelt upon in a fine

F performance,

performance, though it would be difficult not to observe them. The gardens of P. Cornelius Scipio were in this neighbourhood, and it was here that his bust was found, known to be his, by the wound in the head, which he received at the battle of the Ticinus *. There is a picture of Claude Lorraine in the Ruf-

* C. Vid. Liv. lib. 21. Sil. Italicus lib. 4. v. 456. Polyb. lib. 10. p. 804. It is from the discovery of this relique of art, that we are made acquainted with the nature of the wound Scipio received at the defeat of the Romans on the banks of the Ticinus. Sil. Italicus speaks of the fact in general terms—*defixum corpore telum*. Had Homer, who was an adept in surgery, related such a transaction, we should have been presented with an exact description of the wound, which, by being perpetuated in the bust, was in all probability a dangerous one. I cannot help remarking, that the circumstances which accompanied this catastrophe, with the *fili pietas* testified on the occasion, would, in the hands of a Virgil, have become the natural subject of a fine Episode. S. Italicus is, however, far from being contemptible in his account of the matter.

pigliosi

pigliosi palace, that will serve very well to illustrate what was said above concerning the choice of subjects of that painter. In the picture alluded to, is the Amphitheatre, the Forum, with the temple of Concord, and the bay of Naples with a light-house. A perfect nosegay of sweets!

MADONNA DI VICTORIA.

In the church of the Madonna di Victoria is a group, by Bernini, that has undergone great violence from the inordinate panegyrics of the French critics *. A dying saintess, with an angel standing over her, and pointing an arrow at her breast. The figures are both very much twisted, the drapery is fluttered, and full of affectation. The St. Theresia expires in an extasy of sensual delight, and the angel wounds her with the arrow of a

* Vid. Abbè Richard Art. Madonna di Victoria.

Cupid. The Frenchmen, however, have given it quite a different turn, and join in the climax of *joli, beau, charmant*.

BATHS OF DIOCLESIAN.

THERE is so much remaining of these Baths, that they might, I doubt not, be easily restored. The Romans seem to have united in these buildings, which were set apart for the purposes of universal education, the Thermæ of the Greeks with their own Gymnasia. For what in modern days is divided into school, university, and academy, appears to have been comprehended under one and the same apartment, variously distributed. Here were libraries for reading, porticos for lectures, and disputing, and courses, and amphitheatres for exercise and relaxation. The extent of this corps of building, and all that belonged to it, was twelve hundred feet every way.

The

The only compleat remains are the hall for exercise in bad weather *: It is a very fine proportioned room, and serves at present for the church of the Carthusians. The pictures that were removed from St. Peter's on account of the decay they suffered from the damp of that church, are put up here. There are also the monuments of Carlo Maratti, and Salvator Rosa, and a meridian traced by Signor Bianchini, a famous antiquary, who having spent much time and labour in exploring the remains of the Imperial palace, fell unfortunately a sacrifice to his industry †. It would be no very difficult matter to restore Diocletian's Baths; because there is something of almost every part remaining. If you have the

* Vid. Desgodetz Mesures, &c. p. 301. fol.

† The cause of his death was a fall on the Palatine hill, that brought on a complaint, of which he never recovered. Vid. Les Vies des Scavans, v. 29. p. 77. -

segment of a circle, you may easily restore a circular building, and so of a square, with one side. The width of a portico is sufficient to denote the height of its pillars, and the height tells the diameter, and the space given the number; for it is not difficult to determine the number that ought to fill a given space harmoniously.

ST. AGNES.

THE Church of St. Agnes is in the form of an ancient Basilica *. It is of the time of Constantine, and serves for a compleat model of that kind of building. Here is a bust of our Saviour, in marble, by Michael Angelo, that has

* Courts of judicature, built with a long nave, terminating at the upper end with a semicircle, called a tribunal. In these the Centum Viri were used to sit. The Basilicas were also palaces, in the strictest sense, of the principal nobility.

furnished

furnished an original for all others since his time. Constantia is buried in this church in a sarcophagus of porphyry, five feet broad, and seven feet long, and three feet ten inches high. The * sculpture upon it is very moderate, though I have read somewhere that it was *beau, et très beau*.

* The work on sarcophagi is seldom or ever good, because the use of them was discontinued at Sylla, and not revived till after the Antonines: during this interval was the rise and fall of fine sculpture. Sylla ordered his body to be burnt, for an obvious reason, as Pliny says, lib. 7. c. 54. "Veritum talionem," because he was afraid of its being torn to pieces, and scattered up and down the Tiber, in the manner he was conscious Marius's had been served. Alexander Severus and Julia Mamæa were among the first exceptions to the custom of burning. They were buried in a sarcophagus, which remains to this day, at the Capitol. Vid. Nieupoort de rit^s. Romanis. p. 376.

NEGRONI VILLA.

THE gardens of the Villa Negroni are close to the Baths of Diocletian. They have little of ancient or modern ornament, but what they contain is of the very first beauty and reputation. A Neptune, by Bernini, one of the best of all his statues. A pillar of the order of the Caryatides, the head of which is of the finest Græcian sculpture, and exceedingly beautiful. Two consular figures, seated in a kind of portico. The one on the right, as you enter, has all the ease and excellence that art can give it. They appear to be portraits. The immense price that any thing in this way that is tolerably good, and undoubted, at present bears, makes these almost invaluable.

SANTA

SANTA MARIA MAGGIORE.

BEFORE this church stands the only pillar that remains of the temple of peace. The church is built, excepting in the want of the side galleries, nearly in the form of an ancient basilica. It has the peculiar privilege of being gilt in its roof with the first gold that was brought from the new world, for which the king of Spain was honoured with the title of emperor of the Indies. This is not totally unprecedented. Other Popes have repaid services with titles, as we ourselves know. This is the only church besides St. Peter's, I believe, which has a baldaquin instead of high altar. The chapel of Pope Sixtus the fifth is so rich in all kinds of marble, and gilt brass, that it is said to have cost two hundred and fifty thousand pound sterling; but after all is far from

from producing a grand or magnificent effect. And this, I presume, is fairly owing to a bad taste in the distribution of the materials. The Corfini chapel, in the Lateran, did not cost one ninth of the sum above-mentioned, and yet it is not deficient in richness, and abounds with taste and elegance. There is a certain harmony which must be kept up in the distribution of marble, and that chiefly between the three principal colours, red, blue, and yellow; which, when violated by the mixture, or too near approach of opposite and heterogeneous tints, without the least gradation of shade, produce a similar effect on the eye, that dissonance does on the ear.

S. EUSEBIO.

MENGs has immortalised the Saint that gives name to this church on the Esquiline, by a very fine apotheosis of Eusebius

Eusebius *in fresco*. The aerial perspective is very ingenious. It is true that it has been abused, and many ridiculous things said of it; but in the end, I believe, time, that imperial judge and decider on the works of art, will clearly evince it to be one of the best performances of its time.

SANTA CROCE.

IN the palace of the Santa Croce is a fine collection of pictures. The first of any note is Job on a dunghill, surrounded by his friends and comforters. The man in armour, with his hands uplifted, is singularly bold and striking; the attitude is peculiarly happy in the expression of wonder and surprise. The figure of Job is highly disgusting; his body is represented full of boils and sores, in a posture of the most patient resignation. The consequence of such a representation,

representation, that descends too minutely into loathsome particulars, is obvious; it destroys all greatness, extinguishes every thing that commands respect, or has the least tendency to the sublime. Just as has been observed of Hesiod's description of Melancholy; the terrible is lost in the nauseous*. This picture is the work of the great Salvator Rosa. The next capital piece is the Assomption of the Virgin, by Guido: there are three of them; one here, one at Castlefranco, near Bologna, and at Duffeldorp; all original, and very well preserved. I might mention the Seasons, by Albani, but the king of Sardinia's are greatly superior. The fault to be remarked in these finished pictures, if there be any, is in the composition; it is a little too much dispersed; a defect often repeated by this master.

* Longinus, sect. 9.

ST. CARLO CATENARI.

THE angles of the cupola of St. Carlo Catenari are painted by Dominiquino, and much admired. The subjects are the cardinal virtues. The death of the Virgin's mother, by Andrea Sacchi, is very good. This piece has been engraved by Frey.

SPADA PALACE.

THE statue of Pompey in the Senate-house, at the feet of which Cæsar fell. A fine picture, by Girardo, della notte, or candle-light piece. A Dido, by Guerchin, on the funeral pile; and a Cleopatra, by Trevifani. A statue of a stoic, very good. There is an anecdote with regard to the statue of Pompey, which is worth relating, tho' it has been told before. When the statue was found, it was in such a position, that the

the head lay on one man's ground, and the body on another's. A dispute arose between the proprietors; to whom the whole of the statue belonged: they both claimed it; one as being in possession of the most noble part, the head; the other of the greater, the body. Not, however, being able to adjust the dispute, the matter was referred to a third person, who advised each to take his part, which accordingly was done, after severing the head from the body. The Pope, hearing of this equitable decision, purchased the body of the one, and the head of the other. This was the cause of the juncture which is very distinguishable in the neck of the statue.

PALASCO FARNESE.

THE Farnese palace belongs to the duke of Parma, and is for the most part uninhabited, except now and then,
when

when a cardinal takes up his residence in it. The house is built round a court, with open porticos above stairs and below. The court was designed by Michael Angelo, and is exceedingly beautiful. If there be any fault in it, it is in being too high for its breadth. It had been better, perhaps, had it gone no farther than the Ionick; in which case, indeed, the convenience of the house would have been sacrificed to the symmetry of the building. The Ionick pillars bear upon a separate base, which is allowable, and even approved of, when the spaces between the columns are filled up by a supported balustrade, as is the case here, and in the chapel at Versailles, and the portico of the Louvre. But pedestals under pillars that are upon a level with the ground, are inexcusable. The necessity only of having a supported balustrade to a portico that is raised to the first story, admits of a pedestal.

pedestal. On entering the court, you are presented with the famous antique Hercules, by Glycon, to which Horace has an allusion†. The legs of this statue are restored by Guglielmo della Porta; the real ones were found afterwards, in Michael Angelo's time, but that artist thought Guglielmo's so well adapted to the statue, that it was not worth while to risk changing them. It has been said, by a good judge * of the human figure, that the neck and back muscle or trapezius of the Farnese Hercules, is not sufficiently inflated; as that muscle ought to form two triangles on the side of the spine, in the circumstances that the others are represented. The Flora, so remarkable for her drapery, makes one of the ornaments of this place; the extremities of the figure are modern, the fine parts antient.

† *Invisi membra Glyconis.* Ep. i. v. 30.

* See Sharp's Travels in Italy.

The remarkable things above are chiefly in sculpture, if you except the gallery by Annibal Carrache, painted *in fresco*. I shall mention what is curious and interesting, and has not been much dwelt on. A statue of a peasant with game, very good, cloathed like the Roman peasants of this day, with a sheep's skin about his shoulders. Caracalla, very fine and minute; Roman sculpture. Mithridates, great and noble; Græcian work. So great and distinguishable is the difference between these two nations in their productions of art. The bust of the Roman emperor is minute and exact, descending to every particular and accident of the countenance. That of the Græcian, great and unbroken, contenting itself with the remarkable features, that give character to the face. The one historical, the other portrait. In the first room you are introduced to, is the

G

Julian

Julian calendar, with the month of Augustus, from which it appears, that it was made after the death of that emperor. Here is also the original bust of Homer, from which there are so many copies. Below, in a small court, under a shed, is kept the famous group of Amphion, and Dirce, and Zethus, &c. There was a plan once of building a bridge across the Tiber, and forming a communication between the two Farnese palaces, in order to place this group in a recess on the middle of the bridge; but at present it is only talked of. The scheme was a noble one. The gallery of the Carracci's was painted by the family, assisted by Guido, Dominichino, and his scholars. It is a masterpiece of its kind in every respect. When it was finished, the cardinal sent Annibal five hundred crowns for his trouble, which affected him so much, that he died three weeks afterwards of a broken heart.

heart. The pay was greatly inadequate to the labour bestowed, without reckoning any thing for the genius and excellence of the performance. It had cost the artist all the money he had scraped together from the profits of his other works, and seven years unremitting application. There is another large hall in this palace, painted by the scholars of M. Angelo, who copied all the faults of their master, without catching any of his excellencies. The sarcophagus that stands in the first room you come into, has a bas relief of a nymph sacrificing to Priapus upon it; a mighty curious subject for the ornament of a coffin! But the antient artists seem to have been very careless whether the painting or sculpture suited the place it was designed for. The same argument might be used to prove that the spot where this sarcophagus was found * had been

* The tomb of Cæcilia Metella.

sacred to the obscene deity, as that the place where the sarcophagus of § Constantia is deposited, was once dedicated to Bacchus, because the sculpture on it represents a vintage.

PICTURES AT THE CAPITOL.

I HAD said before that there were some fine pictures in this collection, a few of which I shall now enumerate.

A woman, by Titian, with this motto under it, "Omnia vanitas;" finely coloured, but badly drawn.

A triumph of Flora, drawn by Cupids with butterfly wings, by Nic. Poussin; finely composed.

Christians in the Amphitheatre fighting with tygers. Annibal Carracci.

The sick at the pool of Bethesda, by Dominichino, in small; very capital.

§ Vid. Suprà St. Agnes. Venuti, p. 70 & 71.

Guido's portrait of himself.

Romulus and Remus sucking the
wolf, by Rubens; the wolf by Snyders.

S. PUDENS, ET PUDENTIANA.

THIS is the church that was erected on the spot where the house of Pudentius the senator formerly stood, who is supposed to have lodged St. Peter. The pavement of the old court still remains, and a well, said to be filled with the bones of martyrs. The best things in the church are the lumicalla pillars of a very rare and curious marble, made of variously colour'd shells coagulated, and highly polished. The church is on the Viminal hill, where there are fewer antiquities than on any other.

S. GIOVANNI IN LATERANO.

S. Giovanni in Laterano has its name from the family to whom the palace belonged †. The Basilica of Plautius Lateranus was confiscated in the time of Nero, for a conspiracy against that prince, and was afterwards converted to a Christian church by Constantine the Great. It is now a cathedral, after having undergone a thorough reform by Borromini, who has contrived to hide and obscure whatever there was beautiful in the antient pillars of granite and verd antique, in order to make room for his own capricious modern ones. In the sacristy there is a remarkable picture of the Annunciation, by M. Angelo, tho' not at all in his common muscular

† The family name, Sexti Laterani, and Crovati Laterani, has been found on some pieces of conduit pipes dug out of the sacristy.

file; the design of it is most perfectly correct and beautiful; the figure of the Virgin small and delicate. The Corsini chapel, taken all in all, for architecture, ornament, and cupola, is the most perfect thing of the kind in modern Rome. The urn of Pope Clement the twelfth is of the finest porphyry, and formerly belonged to Agrippa, and was found under the portico of the § Pantheon. In the cloister are some old bathing chairs of red Egyptian marble, with holes in the middle of the seats. Miffon thought they were chairs used at the ceremonies of a new Pope, since the time of Pope Joan. But it seems they belonged to Caracalla's baths, and were many in number. They shew here the pillars that were split at the crucifixion, tho' unfortunately they are figured with Bacchanals. The Egyptian obelisk, in

§ Vid. Desgodetz. p. 19,

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this

this neighbourhood was brought from Alexandria to Rome by Constantine the Great, and † put together and erected by Cavalier Fontana, at the expence of Sixtus Quintus.

THE LITTLE FARNESE.

THERE are some frescos in this palace, by Raphael and his scholars, which have been retouched by Carlo Maratti. Their colour is a good deal gone, and at present rather of a brickish hue. Fresco paintings, from the nature of their preparation, admit not of durable colours, from woods, or animal substances, such as cochineal, and Brazil wood; but require colours made of earths, or metallic substances reduced to earths. Among the heads in the assembly of the gods, the subject of the

† It was found in the ruins of the Circus Maximus, in a very broken and disjointed state.

painted

painted cieling, the characters of Jupiter, Neptune, and Pluto are well preserved and distinguished. It may, however, be objected that Jupiter is improperly described with a grey beard, since in representing the gods, all signs of mortality and decay should be studiously avoided. This, perhaps, is the reason that in the fine statues of the heathen deities, the veins are never marked||. The walls are painted in compartments, and ornamented with elegantly flowered borders by John of Udiné. There are some marble figures in these apartments of armed heroes, extended at their length, said to be in memory of those that were killed in avenging the death of Cæsar, by command of Augustus. A fine head of Plato, from which M. Angelo has taken the idea of his Christ.

|| Vid. Dial. de Corrup. Eloquentiâ. & infra. Article Borghese Villa.

FALCONIERI

FALCONIERI PALACE.

In this palace is a small collection of well chosen pictures: most of them are capital.

Fine Pouffin. (Nicolas.) Subject, Dido and Æneas.

Rubens. Holy family. Very capital.

Carlo Maratti *. The best picture of the master.

Virgin and child, by Julio Romano. Fine. The arm of the bambino is perhaps too long.

Paul Veronese. Our Saviour before Pilate. A very pretty Venetian picture.

James Baffan. St. Petronio in the air; the drapery of this figure is of a green peculiar to the Venetians and Parmigiano: the picture, in other respects, is free from all family manner, and in point of the last mentioned colour is truly unique.

* I have forgot the subject.

This

This fine green is now not to be found in modern pictures.

VILLA ALBANI.

This Villa may be fairly considered as the residence of a Roman senator, who had grown old in collecting curiosities. The house is Roman, the furniture Roman, the gardens and the porticos all put us in mind of antiquity; and at every turn we are presented with Græcian orators, poets, and philosophers. I shall begin with the house.

In the stair-case is a large mask of red Ægyptian marble, that served formerly for a window, the light entering at the mouth. It is round, and about three feet and a half in diameter.

At the second landing-place is a bas relief of Hercules * and the Hesperides,

* Copied probably from an hieroglyphick found in Egpyt.

very fine, and not unlike Adam and Eve at the tree of knowledge.

The pillars of the first room you are shown into above are giall-antique of three kinds, perfico, gold, and paglia, or straw colour.

A fine canopus, in basalt.

A profile of Plotius, very beautiful.

A young Nero, the same head as on the medals †.

Antinous in bas relief, with the medallion under it: The relief is the size of life.

The gallery of this Villa is the richest in the world, in all sorts of curious marble, bas relief, and mosaick from the designs of Raphael's Arabesques, interspersed with original cameos of an astonishing magnitude. The quantity of them is incredible, and at the same time so well assorted, that one would think they had been made for their places.

† i. e. Denarii Vid. Vaillant. Agostini.

The

The cieling of the great gallery is painted by Mengs. Apollo in the center, and the Muses in compartments around him. Apollo is himself a bad figure. The Muses are some of them portraits, and very fine in their different characters. Among the curiosities below stairs are some alabaster figures of an enormous size, seven or eight feet in diameter, and a pillar of the same materials, twenty feet high.

An ancient landscape.

A list of Euripides's plays, on marble.

Busts without end of gods, and demi-gods, and so forth, which must be seen to be relished; for things that are not very excellent, will never bear description. This Villa might have had a greater number of articles, in a nobler stile, for the money laid out on it, had not the expence of the gallery rendered it impracticable to make the rest proportional.

In

In one particular the Villa of Cardinal Albani must be considered in a different light from almost all others in the country. It has been begun, and compleated, as it were, by one person, which is hardly the case of any besides itself. The Cardinal has had great leisure, and every opportunity of purchasing almost at his own price; otherwise, it would have been impossible for an individual to have paid for so much treasure. The Abbè Winckelman contributed much, I believe, to the order and arrangement of the collection, and was of great use and assistance to the Cardinal.

CORSINI PALACE.

A holy family, by Baroccio. This painter is remarkable for a peach bloom on his complexions, which, though false, and not to be found in nature, is nevertheless agreeable. The harmony, however,

ever, of his colouring, whatever it may be, whether true, or not, is very wonderful. For instance, the angel in the picture last mentioned has a pea green dress, a rose coloured cloak, and a peach bloom complexion. Rubens seems to have paid as much attention to this man, as to the whole Venetian school. His light, like Baroccio's, is of a rose colour, and his demi-tints are blue.

The pictures in this palace are in general very capital.

A remarkable hare, by Albert Durer, well known to the collectors of prints.

Two boys, by Titian, beautiful.

A head of Christ, by Guerchin; the very best extant of the master: It is crowned with thorns, and very singularly expressive of affliction. The drapery over the shoulder is red.

Rembrandt; by himself, very good.

An antique chair of stone, under Julius
the

the second, by Raphael. The chair belonged to the Lateran family.

A man, walking. A. Carracci.

Noah's sacrifice, by Poussin; very capital. Engraved by Frey.

The martyrdom of St. Peter, by Guido, in his first manner.

Holy family, by Murillo.

BORGHESE VILLA.

The Villa of the Borgheze family is of an immense extent, and contains, as it were, within itself, a whole country. There are two avenues that lead to it from different parts of the town, about a mile from the gates. The front of the house is covered with bas reliefs of various degrees of merit. A fine * Bacchanal, with her head high in the air, is well known from the frequent drawings and engravings that have been made of it.

* Plate 1. p. 190. Juv. Henninii.

On a bas relief within doors, the life and death of Meleager, from which N. Pouffin has borrowed the composition of his extreme unction in the seven sacraments, and his death of Germanicus.

The Hours, five female figures, introduced by Guido into his Aurora. The bas relief above-mentioned, at St. Paul's, has only the Apollo, chariot, and Aurora. Opposite the Hours are other female figures, strewing flowers at a festival, which is the custom still in Roman catholic churches.

A fine statue of what is called a Gladiator, though probably the portrait of a Græcian warrior.

Lucius Verus. The best imperial bust of all antiquity.

Hermaphrodite. Very great. The matrafs on which the figure is extended, was made by Bernini; and tho' very well executed, is highly improper for the purpose; since the accuracy

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with

with which its squares are distinguished, is prejudicial to the simplicity of the nud, and draws off the attention of the spectator from the object to be viewed. It would have cost but little thought to have avoided this inconvenience: the bed might have been less laboured, or of another colour. At present you are as much distracted in looking at it, as at a portrait that is all wig, and coat, and lace, and chitterlin.

The figure is represented asleep, and dreaming: the *acme somnii*, if I may so call it, is very masterly expressed, by the contraction of the right leg, and the writhing of the body.

Sleeping boys, by Algardi; of great beauty.

Venus Fornicium Cloacina, or Prostitute, is finely characterized! She is represented trampling the womb under her feet, with Cupid's wings in her right hand, and the boy at her left, weeping.

weeping. A very curious piece of allegory!

Centaur. Very good sculpture. The Egyptians, it is observable, were more consistent in their double animals than the Romans, and showed greater judgment in putting them together. Centaurs could scarce be supposed to have existed, on account of the repetition of the same § parts; while the reality of a sphynx, a human head on a brute body, might more easily obtain credit, and till the contrary was known, be thought to do no violence to the œconomy of nature. It was not in this or that thing particularly that the Egyptians surpassed the Græcians and Romans, in works of art and magnificence; but uniformly and generally, while their splendor lasted: the brightness, how-

§ Breast and belly.

H 2. ever,

ever, of his, as well as of future ages, knew its period: but surely we cannot have a better specimen of its meridian, than from the clearness of its sunset. For how delicious must that cask have been, whose dregs are so very sweet!

A fawn pulling a thorn out of the foot of a satyr. An excellent comic group!

Titian. The several stages of human life.

Bernini. A statue of Apollo and Daphne. Great pains, and little effect. In ancient works the contrary prevails, at least to appearance. And here lies the great secret, or we have been in the wrong from the beginning of things till now. The last ornament of sculpture is effect, which, like the lustre of a diamond, or the polish of a pillar, should appear as a part inseparable from the whole, and tend to give the statue

an

an air of instantaneous production, without betraying the trace of the instrument ||.

David (by Bernini) biting his lips on going to encounter Goliah. Here the artist is again injudicious; the method he has taken to express the energy of David's action, is low and vulgar, and little suited to the character of a hero†.

Augustus, with rays of the sun.

A statue of Genius. Neither male nor female. The antients represented absolute beauty as independent of character: for when expression gets the better of beauty, it is expression that is

|| We find this doctrine inculcated in the dialogue de Corrup. Eloquentia; which, for its excellence, has been attributed to Quintilian, and to Tacitus. See Fitz-Osborne's Letters. *Oratio sicut corpus hominis, ea demum pulchra est, in qua non eminent venæ, nec ossa numerantur.*

† Vid. Discourse of Sir J. Reynolds, P. R. A. December 1771. p. 9.

beautiful, and not form or feature. This seems true in theory, and may succeed in sculpture, as it does in the figure before us, but few will subscribe to the truth of it in real life.

In going to this villa, beyond the Flaminian gate, you pass the hanging wall, which has remained in that position since the time of Theodoric †, owing to a notion that this part of the wall was impregnable, because of its being under the immediate protection of St. Peter, and St. Paul*; and therefore it would be totally useless to fortify it. Venuti supposes it to have been shaken by torrents from the Pincian hill §; others by an earthquake.

† The name it is known by is, *Muro torto*. It is reticulated, and supposed to be part of Aurelian's wall.

* Belisarius would have repaired it, but was prevented.

§ Vid. Venuti, par. 2^{da}. p. 48. Vid. Nardini, p. 31.

MADONNA

MADONNA DEL POPOLO.

IN the Chigi chapel is a statue of Jonah, from a moulding by Raphael ||. It has great merit†; tho' the idea of it be much borrowed from the Antinous.

There are some very elegant ornaments, of the architectural kind, by Sansovino, at the east end of this church, which show the rapid progress of taste at the revival of the arts.

In a chapel about half way up the church, on the right hand, is a curious inscription, which seems to say, that a certain disease was known in Europe,

|| Bellori says, he chisselled it also himself.
V. Pitture del Vaticano, p. 64.

† Perhaps to say only that it has great merit, is to speak too coldly of the production of so great a genius. Many people consider it as the greatest effort of modern sculpture, and few unprejudiced persons would exchange it for the most esteemed remains of antiquity.

before

before the discovery of † America, and consequently not first introduced to us from that country, as has been generally supposed. The inscription says,

MARIO. ANTONII. EQUITIS. ROMANI.
 FILIO. EX. NOBILI. ALBERTORUM. FAMILIA.
 CORPORE. ANIMOQUE. INSIGNI.
 QUI. ANNUM. AGENS. XXX.
 PESTE. INGUINARIA. INTERIIT.
 AN. SALUTIS. CHRISTIANÆ.
 MCCCCLXXXV. DIE. XXII. JULII.
 HEREDES. B. M. P.

S. PIETRO IN VINCULIS.

S. Pietro in Vinculis is on one of the summits of the Esquiline hill, built with the remains of part of Titus's baths,

† Columbus discovered Cuba and Hispaniola in 1493. The southern continent was not discovered till four years afterwards, by Americus Vesputius, who deprived Columbus of the honour of giving name to the country.

and

and standing on the ground of Mænas's gardens.

Moses at the tomb of Julius the second, by M. Angelo. The statue is a very fine one, and full of majesty, tho' in many points extravagant. I could not, however, find in what it resembled a goat, an idea Mr. Richardson seems to be very fond of.

S. Peter in prison, by Dominichino. A very learned disagreeable picture. One figure is remarkably foreshortened.

There are many landscapes decaying on the walls (by Gaspar Pouffin, with figures by Nicholas) that are little observed, notwithstanding they have great merit. They are painted in distemper, and relate to the life of the pretended founder, Elifha. I shall just mention a story that is introduced into one of them, that is not a little remarkable. The angel of justice is represented pointing at the Almighty delivering the
fasces

fasces to the Roman emperor, with orders to revenge the death of Christ on the Jews. Our Saviour is sitting under the Father, and Titus standing at an altar. The legend says, that Titus consulted the prophets whether he should succeed in the siege of Jerusalem.

THE BATHS OF TITUS.

WHAT now remains of the reservoir of Titus's Baths, is a large room, divided into galleries, called le * Sette Sale, which communicate one with another, by apertures or doors, that run across from one corner to another in a diagonal direction. Whence arose the fancy of this, or whether it had any meaning or no, is hard to pronounce. The architect might probably imagine, from an ignorance of the laws of fluids, that the obliquity of the stream would

* There are two covered with ruins.

diminish

diminish the lateral pressure. These galleries were about fifteen feet broad, and ten high, and of different lengths; the longest, however, not exceeding thirty-eight feet. The stream descended with a considerable slope when the reservoir was to be filled, in order to break the violence of the fall. It contained a considerable body of water, and was built, in all likelihood, by Mæcenas, and not by an emperor, who could have commanded a public reservoir, as Caracalla and Diocletian afterwards did §. There is a difference in the materials of this building, and of Titus's baths; I mean in the preparation of them: the || bricks in Titus's Baths are all ground; but here not. There is enough still remaining of these Baths to make them out, and discover the ground they stood upon; with this consideration, that all

§ See Art. Porta Maggiore.

|| Vid. Wotton's Remarks on Architecture, p. 28.

the thermæ of ancient Rome were nearly on the same plan. The extent of these of Titus was about seven or eight hundred feet square. They may be considered as universities, of which it was the fashion for most emperors to found one, as our Kings and Ecclesiastics did colleges. In many of the royal thermæ there was a great profusion of fine and magnificent furniture; they were decorated with the best paintings and statues of the times, and made as rich as marble and precious stones could render them. They were also as commodious as they were vast, and fine; in the largest, three thousand persons might bathe at a time, as may be seen in the remains of what are called the lower galleries in the Baths we are now speaking of, and more perfectly than any where else. To give an instance of the sumptuous manner in which the apartments were fitted up; one room was
paved

paved with lapis lazuli; another had forty-five statues in it; a third, twenty-three; a fourth, the Laocoon; a fifth, pictures, among which was the Meeting of Coriolanus and his mother: this piece has been copied by A. Caracci, and engraved by S. Bartoli.

SANTA BIBIANA.

A CHURCH of little note, made fine by a very good statue of the saintess (by Bernini) in spite of its affectation. The life of Bibiana is painted *in fresco*, by Pietro da Cortona. This was a painter who never rose high, or sunk very low, but preserving an uniform tenor in his works, made the first attempts to spoil painting by mediocrity. Bernini did great violence to sculpture by affectation, and Borromini ruined architecture by caprice. Three great men, with respect to their successors, tho' but moderate in
comparison

comparison of those that went before them ! Mediocrity, in poetry and sculpture, is less tolerable than want of genius and imagination ; in these it is necessary to be great, or not at all. Whereas in architecture, that is not so enormous in its demands, and contents itself with fewer natural advantages, good sense will secure a man from falling into monstrous transgressions. Sculpture and architecture, poetry and oratory, all admit of utility and ornament ; but differ essentially in their application of them. In architecture whatever is meant for ornament must be useful, and in sculpture every thing that is made for use must be ornamental ; and thus with oratory, and poetry.

Under the altar is a bathing tub of oriental alabaster, in which the body of Bibiana was deposited.

THE

THE TEMPLE OF MINERVA MEDICA.

THIS temple is, in all probability, a much finer ruin than it ever was a building, tho' far from being deficient in elegance of form, or magnificence of ornament. It is round, and in the inside a decagon, consisting of ten angular compartments, which measure, from one to the other, twenty two feet and a half, making, in the whole circumference, two hundred and twenty-five. There are nine niches for statues in the angles, the door being in the tenth. The figures found in this temple have served to inform us to whom it belonged. The famous statue of Minerva, with the serpent at her feet, that is now in the Giustiniani gallery, was found here. In the pontificate of Julius the third, many others of marble were discovered, with busts of emperors in bronze. The
statues

statues that probably stood in the niches were much larger than life, as, for instance, a Pomona in black marble, &c. This is sufficient to show that the niches were not adorned with the nine Muses, as has been supposed †. Besides the statues already mentioned, there was an Esculapius, a Venus, an Adonis, two she wolves, a faun, now in the Farnese gallery, a Hercules, with an Antinous. The name of Pantheon has been given to this temple, on account of its form, as well as the variety of Gods it contained. The greatest beauty of it is the ruined state of its roof, which you would expect every moment to fall upon you.

Jam jam lapsura cadenti
Imminet assimilis †.

† Wright's Travels, p. 258.

† Virgil, *Æn.* 6. v. 603.

TOMB

TOMB OF THE ARUNTIAN FAMILY.

IN this monument, to which you descend, are perfect remains of the * columbaria, or pigeon-holes for the ashes of the liberti of Aruntius, who was elected consul in Tiberius's time. His name and title is at the entrance of the columbaria erected for the convenience of his freed-men. The roof is adorned with beautiful stuccos.

PORTA MAGGIORE.

At the § Porta Maggiore is the monument of the || Claudian aqueduct,

* Bianchini Inscrittioni Sepulchrali e Camere, fol.

§ See an account of the aqueducts that met here, and the distribution of their water, in Venuti, lib. 1. p. 121, 2, 3. Nardini, p. 508.

|| An inscription on the Claudian aqueduct seems to say, that a stream had gone off from these parts to supply the Baths of Caracalla. The letters are TONIANA. See the article Titus's Baths.

I disposed

disposed in the form of a triumphal arch, upon which are three inscriptions. The first, which I shall copy, gives an account of the great work of Claudius, that brought water to Rome from the seventy-second mile stone, in two separate canals, one above another. The second and the third commemorate the restoration of this aqueduct by Vespasian and Titus.

TI. CLAUDIUS. DRUSI. F. CAISAR. AUGUSTUS. GERMANICUS. PONTIF. MAXIM. TRIBUNICIA. POTESTA. XII. COS. V. IMPERATOR. XXVII. PATER. PATRIÆ. AQUAS. CLAUDIAM. EX. FONTIBUS. QUI. VOCANTUR. CERULEUS. ET. CURTIUS. A. MILLIAR. XXXV. ITEM. ANIÆNEM. NOVUM. A. MILLIARIO. LXXII. SUA. IMPENSA. IN. URBEM. PERDUCENDAS. CURAVIT.

S. LORENZO,

S. LORENZO, WITHOUT THE WALLS.

St. Laurence was built by Constantine, soon after the establishment of Christianity, and is a model of a primitive Christian church. The desks that are on each side were for the reading of the epistle and gospel, and the middle was for the priest. This church is in possession of a bas relief representing the ceremony of marriage, on which the priestess of Juno, or a Vestal virgin, stands between the bride and bridegroom, and joins their hands together: on each side are the attendants, with sacrifices of a ram for its fleece, and nut scattering, which was a custom usual at marriages, for the sake of the good omen it portended, or any other reason of the multitude † that has been

† Vid. Plin. lib. 15. c. 22. and the Commentators on Virgil, Ecl. 8. v. 30.

alleged. It is observable, that nuts made part of the sacrifice of Priapus, as may be seen by inspecting the sarcophagus at the Farnese palace. In the upper part of this monument is a representation of the prime and decline of life, by a car drawn up hill by four horses, and another on the descent with only two.

SANTA CROCE.

AN antique statue of Juno, with a new head, now called St. Helena. The basin of holy water in this church has some fish carved in its bottom, as emblems of Christianity, from the word $\text{IX}\Theta\Upsilon\Sigma$, which is made up of the initials of the terms that characterize our Saviour, $\text{Ιησους Χριστος Θεος Υιος Σωτηρ}$. Here is a plafond or cieling painted by Corrado, in which the serpentine line is so much sought for, that
it

it becomes the principal object, and produces the same effect in painting, that eggs and fwords do in poetry. Near the convent of the church Santa Croce are the ruins of the Amphitheatre Castrense, with whose bricks the * religious house has been built. On the other side are the remains of a temple sacred to Venus and Cupid, known from a statue of that goddess found in the ruins.

* It was in this monastery that Montfaucon found the following Inscription, which I cannot be induced to think he has explained in his very best manner. I quote his own Words. "In monasterio sequentem inscriptionem erui non inelegantem. Diar. Ital. p. 111. 4to.

AN̄IA L. INGRATIUS.

HOMINE. NULLUM. EST.

Lege Annia Liberta." — The position of the line, I imagine, in this inscription, misled Montfaucon, which denoting the absence of a letter, is placed over the N instead of being put between the I and the A. The true reading, perhaps, is ANIMAL.

ST. GREGORY.

THE church of St. Gregory stands on the Cælian hill, and is remarkable for the comprehensive view it takes in of almost all the principal ruins and antiquities, infomuch as to be the first place to be visited when you begin your tour, and the last to be seen when you have compleated it. St. Gregorio, or the church of that Saint has been built on the very foundations of a Patrician house, and retains the exact form of it. The principal picture is by Annibal Caracci, of St. Gregory praying, supported by two angels: this is esteemed one of the capital performances of the master, in which he has greatly exerted himself. Perhaps it may be considered as no small proof that the imitations of his scholars, Guido and Dominichino, are more discoverable in
this

this piece than in any other. From whence it may be inferred, at least, that they greatly approved it. Thus Annibal himself has shewn us which of the female heads of Raphael he chose principally to adopt for his women in general, and his Magdalens in particular. After having visited repeatedly the pictures of this master, we are prone to admire the sober unaffected dignity of his female characters, and chiefly so when in sorrow, and oppression; but most of all when under the influence of religion. But let us mount one step higher, and pay the same attention to Raphael that we have just bestowed upon Caracci, and we shall soon be sensible to whom the praise of originality is due, and to whom the merit of imitation is to be ascribed. To be particular: the woman that is sitting in the fore-ground of the Incendio del Borgo, seems to have been the Bolognese's

lognese's favourite. He has so often introduced this head into his pictures, that it is no difficult matter to pronounce what he thought of it. But at the same time that I accuse him of copying, I must acquit him of servility. He has imitated like a master, and made the original his own. The picture of St. Gregory, that I had nearly lost sight of in this excursion, is painted on wood, and since it is so capital in its kind, perhaps fortunately; for wood, it appears, preserves pictures much better than canvass or copper, and is liable to fewer accidents than stone. The air lodges its impurities in canvass, however it be primed, and contributes an additional cause, as it were, to the destruction of its colours. The verdigrease of copper corrodes every thing that is in contact with it. Stone is inconvenient, on account of its weight, and moreover liable to be broke.

In

In this church there is a cieling painted by Guido, the subject of which is a concert of angels with a Padre Eterno.

In a chapel of St. Andrew is the martyrdom of that saint, by Dominichino, and Guido; a trial picture. The one represents him scourged in the presence of an emperor (Nero); the other, going to be crucified. The preference, we are told, was given to Guido, tho' if an individual might judge, not without some degree of prejudice. It may probably be said, that the composition of Guido is less dispersed than the other; but then it must be allowed that Dominichino's picture is greatly superior in beauty of detail, and his moment infinitely better chosen, and more interesting. In the one you have the actual sufferings of the martyr; in the other, the preparations for them. In the first you have that beautiful
image,

image, of which poets of all ages, in similar circumstances, have availed themselves *: The affrighted child hiding its head in its mother's bosom. In the other you have a crowd of followers, almost all of the same sort, without contrast, and unconcerned, I may say, when compared with those that were eye-witnesses to the very act of torture.

The pictures are both *in fresco*, and in fine preservation.

In this neighbourhood is the Nymphaea of Nero, and the Vivarium of Domitian. It is not so easy to say what was the use of this first place ||; as to the second, it was a receptacle of beasts and birds of prey, which were designed for Amphitheatres, and combats with Gladiators.

* Vid. Æschylus, EIT. OHB. v. 355. Vid. Virg. Æn. 7. v. 23. Apollon. Rhod. Arg. 4. Arios. c. 27. Goldsmith's Traveller.

|| Vid. Nardini, p. 176, 7. Montfauc. Diar. 123.

At the dedication of the temple of Marcellus, that lasted nine days, there were seven hundred wild beasts destroyed.

THE ROTONDO OF S. STEPHEN.

This church was formerly the Tholus of Claudius, or, as others say, rebuilt on the spot where that stood. Some have imagined it to be the same that might be seen from Domitian's Mica, an eating room of that emperor's.

“Mica vocor, quid sim cernis? cœnatio parva.

Ex me Cæsareum prospicis ecce Tholum.
Frangere toros: pete vina; rosas cape: tingere nardo:

Ipse jubet mortis te meminisse Deus.” §

But, from the turn of the epigram, the building, whose tholus or round top was visible from the imperial palace,

must have been of the mausolæum kind, since the poet seems to say that it served for a *memento mori* in the midst of gaiety. If St. Stephè's be the same that Martial alludes to, its present motley appearance, half modern, half ancient, must be attributed to the changes it went through in the lower ages, when † Simplicius, and after him Pope Nicholas the fifth, undertook to reform it; or, according to others, erect it from the ground. In this church is kept a *Pulvinar Deorum cum Scabello*, a kind of chair with a footstool, on which the Gods were supposed to sit. It is of marble, and ornamented with relief,

VILLA MATTEI.

MANY of the fine things that are talked of in the description of Rome, and said to be found in this villa, are

† In the fifth century.

now no more : they have changed, for the most part, masters and situation ; and are transported from villa to villa, and from palace to palace, according to the ebb or flow of the fortunes of their possessors. But the mother country has not always been able to retain them : France, England, and Spain have successively drained the Campagna of its curiosities in sculpture and painting, and still continue to do it. The necessities of princes have been greatly instrumental in circulating the articles of this species of commerce. The traffick for ancient gems, precious stones, and fragments of all kinds, is always going on at Rome. The prince of the country generally has a taste, or if not, endeavours to acquire one by collecting. But the moment for purchasing, or the favourable time of the market, is during the carnival, when the nobility, vying with one another in magnificence, exhaust their ordinary

ordinary resources, and reduce themselves to the necessity of dragging from the inmost recesses of their cabinets the favourite Gods of Rome and Athens.

“Hac arte Pallas et vagus Hercules
Eductus arces attulit Angliæ.” †

There is a good small statue, in the Villa Mattei, of a man with his robe collected in his hand, and his cloak on his arm, something like Cicero. The name on the pedestal has been erased, to make room for the present one; but this proves nothing, since the pedestal probably belonged to some other figure. In the garden is a Colossal head of Alexander, that measures, from the forehead to the chin, seven feet. It is of infinite beauty, and superior to any thing of the kind in the whole circle of the city.

† Horatius.

THE

THE ACADEMY OF ST. LUKE.

At the Academy of St. Luke there are some pictures of considerable note.

A boy, by Guido (single figure) of great beauty.

A study of mad cats heads, by Salvator Rosa, very fine.

Landscapes, by Horizonte.

Academy figures (prizes) very good.

It is here they show you Raphael's skull, as a *memento pingere*: it has not, however, made more profelites, as far as I can observe, to fine painting, than a common skull does to death and mortality. Indeed the efforts of imitation and enthusiasm, how closely soever conjoined, are as ineffectual to beget the first-rate productions of a great genius, as practice and exercise, in a common man, the strength and muscles of a Samson.

BATHS

BATHS OF CARACALLA.

THESE Baths are situated on the Aventine hill; and tho' greatly ruined, still convey the most stupendous instance of the grandeur of the Roman emperors: they are by much the largest and most spacious of any now extant, or, in all probability, that ever did exist. The plan and distribution of them was in great measure the exact resemblance of those of Titus, only on a larger scale. The length of the * foot-race was about fifteen hundred feet. There is still so much remaining, that it would be no impossible thing to restore the whole to its original proportions. The walls are almost all standing, and the ornaments with which they were incrustcd, in marble compartments, is so far perfect as to indicate how the vacuities are to

* This was generally one side of the square.

be filled up. In the great hall (which is the same kind of room that was spoken of in the article of Diocletian's Baths) is a piece of a column remaining in its proper place, against the wall: it happens to be convexly fluted, which kind of ornament is known to have been continued to the third of the height of the column §; hence the altitude is discoverable, and the entablature: if a column be loaded till it break, it will give way at the third of its height; it is therefore made as large at the third of its height as at its base, and begins to diminish at the former point. This appears to be an obvious reason why the fluting goes no higher. The manner of disposing the various materials that constitute these, and many other ancient buildings, is worth attending to. The

§ Vid. Chambers's Dictionary, art. fluted or cabled column; and the writers on architecture.

K

greatest

greatest care has been taken here, as in other places, to prevent their being too heavy ; for which reason the foundations will be found to be generally of brick, the middle of stucco, and the upper parts of pumice-stone*, which, tho' exceedingly light, has the union and coalescence of a heavy body. The great room, that resembles the one in Diocletian's Baths, and which served for the performance of bodily exercises, in wet weather, has none of its pillars remaining ; the only one we know of was in the possession of a grand duke, and set up at Florence as an *ex voto* to the Virgin Mary, in order to prevail on her to remove his wife's barrenness. The wits of Florence were very severe and coarse in their pasquinades, upon the occasion, and shewed his highness, in very intelli-

* It looks as if they had brought this stone from Lipari, since there is none of it to be found nearer than this island.

gible terms, that granite columns could contribute nothing to the "*Subsidium Aule*" in cases of natural defect. I shall conclude this article with a list of some of the things now in being that were found in Caracalla's Baths.

The Glycon Hercules.

The Dirce, with Zethus, Amphion, and the Bull.

The Gladiators: with numbers of heads, busts, bas reliefs, and small statues; besides an infinite detail of cameos, intaglios, gems, &c. &c.

POPE'S MUSEUM†.

An old man, with a fire pot, such as is still used in Rome by the common people.

Plato, in the character of Sardanapalus, or the effeminate Plato.

† This Museum has been lately collected from the ruins of others, and the treasures of Adrian's Villa.

K 2

Meleager.

Meleager ; capital statue.

Homeric Jupiter ; a head. Ditto
Aerial and Aquatic.

A fine head of a young man ; the
same as the Borgheſe Gladiator.

A ſinging woman, with her maſk.

A rural ſacrifice, a ram and cheeſe.

Sarcophagus of an atheiſt. Giants
ending in ſerpents. Porrectis ad cælum
bracchiis.

Genius ; beautiful ; without character.

Peacocks, oſtriches, and dramatic
maſks.

Two Cupids burning a butterfly ; or
the body wearing out the ſoul.

Laocoon. The arm well reſtored, by
Bernini, in ſtucco. M. Angelo objected
to the reſtoring it in marble. It is, per-
haps, the beſt thing Bernini ever did.

The Apollo. Perfection in ſculpture.
This ſtatue poſſeſſes all the beauty and
dignity the human form is capable of
receiving.

PALAZZO

PALAZZO BORGHESE.

THE rooms of this palace are newly fitted up, but very ill contrived to show pictures.

Ghirlandaio, and Per. Tibaldi. The single figures of these masters are fine, but the pictures totally void of composition.

A holy family, by Andrea del Sarto; esteemed his best picture. In masses; no lines visible.

Diana and her nymphs shooting (from Virgil's fifth book). By Dominichino. This is an unpleasing picture, though it would be hard to find fault with it †. The first nymph's arrow is through the wood or post. The second has broken the string. The third has shot the bird as it was flying off.

The Schoolmaster, said to be by Titian, tho' more probably by Morone of

† Vid. Æn. 5. v. 500.

Brescia, to whom, it seems, Titian used to send his customers, when he had his hands full of work, saying that Morone could paint them as well as himself.

St. Jerom, by Guido. Shades here very black ; the effect of the torch light of the Bolognese school.

Sebastian del Piombo, in the manner of Titian (by himself) ; and the cardinal who is presenting him with his office, in the manner of Raphael. Both very fine.

Narcissus in a grotto, looking at his own reflection.

Dead Christ, by Raphael, in his first manner.

St. Cecilia, by Dominichino. Very sensual.

St. John, after Raphael ; like the other two at Florence and Bologna, on wood. Raphael painted his, according to Vasari, on canvas, which is in the grand duke's possession.

Titian ;

Titian ; engraved by Strange. The subject is Venus attired by the Graces. The Venus is more like the portrait of an individual, than a picture of absolute beauty. There is very little shade in this picture, except in the back ground. The harmony of the flesh colour is preserved, by being gently continued in the drapery.

A sketch of the Transfiguration,

The Madonna bruising the serpent, and a little Christ putting his foot upon it, and drawing it back again. A well drawn and well coloured picture, tho' the subject is ridiculously treated. This was not unusual with M. Angelo Caravaggio, when he attempted subjects out of common life. Witness his Apollo slaying Marfyas ; and his Angel fiddling to the ass.

Leonardo da Vinci. Our Saviour among the doctors. One of the capital pictures of this master.

Dead Christ, by A. Carracci, in water colours ; very good.

Luther, by Holbein, wonderfully true.

Two fine busts of Antoninus Pius, and Adrian.

A room above stairs, painted by Vernet.

At the top of the house, a garden.

PALAZZO BARBERINI.

THE Barberini palace, as far as Bernini carried it, is in a very good stile of architecture ; but what was added afterwards by Borromini, during his master's absence in France, is really bad. The great depth and recess of the upper windows, has a tendency to make the Corinthian heavier than the Doric. I remember to have seen something of this kind in the Stadt House at Amsterdam, where the artist had made the lighter order the heavier ; but then he had the merit of doing it effectually, since he placed

placed the Corinthian on the Composite. This, however, may be excusable in a commercial country, where they pretend to cultivate no arts, but advantageous ones.

In the first room is a sarcophagus, on which is Apollo and Minerva appearing to the nine Muses, who have feathers in their § caps. The Apollo, or principal figure on a sarcophagus, was generally left unfinished, and frequently only blocked out when the rest of the figures were compleated. In these circumstances they belonged to the makers, and were ready to serve for any funeral. When the sarcophagus was ordered, the figure that remained to be finished was made like the deceased.

§ The Muses were probably indebted to the Sirens for their feathers. See the history of the latter in Bryant's Mythology.

Porphry observes, in his Treatise on Abstinence, *Τὰς Μούσας ἐνέλεψαν καὶ τὰς Σειρήνας*; which, I apprehend, should be inverted, *i. e.* *Τὰς Σειρ καὶ Τ. Μ.*

A picture,

A picture by Stella, who studied at Rome with N. Poussin. The drawings of this master are sometimes mistaken for those of Nic. Poussin, and are put off accordingly upon young collectors for the real productions of the French Raphael.

A good piece, by Andrea Sacchi, not much noticed. Noah and Cham.

Diana asleep, by Bernini. The statue is so placed as to make the attitude appear studied.

Apollo slaying Marfyas, by M. A. Caravaggio. The mechanical part of this picture is finely done: it is well drawn, well coloured, well composed, but wants common sense. The hands of the Apollo are of a different colour from the arms, and appear sun-burnt, owing to a too faithful copy of the person that stood for the Apollo. The painter had not reflection enough to make allowance for the difference of shade

shade in the hands, that had been always exposed, and the arms, that had been covered, but copied the naked figure most servilely, as it stood before him.

The drunken Fawn, asleep. Antique statue. I say *the* because it is the best statue of the kind extant. It is all you can say of expression in marble. To describe it would be impossible. It is soft where it should be soft, and hard where it should be hard, and very drunk.

Esther and Ahasuerus; engraved by Strange.

Angels, by Parmigiano. Gracious and incorrect.

A head, by Raphael, of a young man.

A fine picture, by Claude Lorraine.

The great hall of this palace is ornamented with an allegorical painting of the triumph of Glory, the four Cardinal Virtues, &c. by Pietro da Cortona, and is the best painted cieling in Rome.

The

The excellence of it consists in the great harmony of the composition. Indeed it may be considered as a single picture of a hundred and twenty three feet long, by about seventy five broad.

The death of Germanicus, by N. Poussin. Retouched, and hurt.

St. Corfini, by Guido, most harmoniously coloured, and singularly fine.†

Opposite is the famous Magdalene of Guido, for which twelve hundred guineas were refused, about six or seven years ago. The light falling in great abundance on the head of this figure, makes the head appear squat, or flattens it too much.

On each side are the four Evangelists, by Guerchin. St. Matthew and St. John are very fine, especially the St. Matthew. In the St. John, colour has the effect of lines, and causes expression, something

† There is a copy of this picture, in Mosaick, in the Corfini chapel at the Lateran.

like that in the || queen at the Luxembourg gallery, where the joy she feels on being shown her new-born son is expressed by a sudden glow of colour in the face, at the same time that she seems otherwise to be in great pain.

Modesty and Vanity, heads, by Leonardo da Vinci; of great beauty. Moderately engraved by Volpati.

Raphael's mistress, by himself; with the copy, by Julio Romano. Engraved by Cunego.

St. Jerom, reading. (Spagnolet.)
Very capital.

VILLA LUDOVISI.

In the gardens is a Colossal head of Juno, three feet and a half long; Græcian sculpture.

Pyrrhus of Epirus, a bas relief, in the apartments.

|| Mary de Medicis:

Mars

Mars repofing. An elegant ftatue. There are two of thefe ftatues; in one the body is excellent, in the other the head is of very fuperior workmanfhip.

Papirius and Papiria. Great fimplicity and great effect.

Pætus and Arria. Much lefs in proportion. The falling figure is finely collected. Pætus can fcarce be fupposed to have raifed his hand fo high as to ftab himfelf in the manner he does. Perhaps quiet paffions, after all, are the beft fubjects for the arts to work upon; where the attention is fuffered to dwell upon the representation, without being hurried through it by the violence of the action, or prejudiced againft it by the horror and deformity of the object.

A fine cieling, by Guerchin, in a fummer houfe. Aurora in her car, drawn by two horfes. The Hours are putting out the ftars rather too mechanically

nically with their hands. The bat and the owl are retiring to their holes, and Night, in the figure of a woman, is sleeping over her book, with a lighted lamp by her side. Upon the whole it does not please so much as Guido's, tho' it be in parts far superior. The horses are very spirited, and the personification of Night is very happy. The wall of the city forms the boundary of these gardens, with its square towers and gallery.

A fatyr, by M. Angelo. A wonderful performance. Lust in caricature.

THE TOMB OF CAIUS CESTIUS.

The tomb of Caius Cestius is one of the beautiful and perfect remains of antiquity : the situation of it is at the Porta Tergemina, in the road to Ostia. It is also one of the buildings that Aurelian, in his enlargement and reformation

tion of the walls of Rome, took the advantage of making a boundary, and at present stands half within and half without the wall of the city. The height of this monument is one hundred and ten feet. It is incrusted with white marble, on which is an inscription, that says it was erected in memory of C. Cestius, Septem vir Epulonum, or provider of the feasts of the Gods. From another inscription, in a smaller character, it appears to have been finished, by order of the will, in three hundred and thirty days after the death of the testator; and probably cost about twelve thousand pounds of our money. So much, it seems, a priest could afford to lay out on his tomb in those days. The room within is about twenty feet long, fourteen broad, and thirteen high. It was formerly adorned with paintings, that are now scarce distinguishable. Engravings of them, however, may be seen in a
dissertation

dissertation on the subject, by Falconieri, at the end of Nardini's Roma Antica.

S. PAOLO, WITHOUT THE WALLS.

St. Paul's is the largest church, after St. Peter's, in or near Rome. It was probably built between the time of Constantine and Theodosius, though generally attributed to the former; but I cannot be induced to believe that That Prince would have defaced the mole of Adrian, for the sake of ornamenting a Christian church. Be that as it will, it cannot be important any way. The church or basilica has a hundred and thirty six pillars, forty of which are fluted, and are said to have been brought from the tomb of the above mentioned Emperor. The diameter of the two largest, that came from a temple of Mars, are seven feet and a half each, not indeed quite so considerable as those

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of the columns of the portico at St. Peter's, which measure nine, but abundantly superior in point of materials; for unfortunately the latter are not of marble. In a cloister belonging to the church is an inscription, taken from the house of the freedman whither Nero had fled before his death :

'Hoc specus excepit, post aurea tecta, Neronem.'

And a bas relief from which Guido borrowed the idea of his Aurora. This, I believe, I have already said is in the cloister of St. John Lateran, though now it is found to be a mistake. I must not pass over in silence the roof of the basilica of St. Paul's, since the contrivance of it is curious, and worth attending to. The gates were originally of brass plated with silver, which is now entirely eat through, and nothing but the brass remains.

MONTE

MONTE TESTACEO.

A HILL of broken pots, and other rubbish, collected gradually from the times of the republick. No great curiosity indeed, but that it is almost all of fragments of baked earth, which it is well known the Romans used for holding water, wine, oil, ashes of the dead, and various other purposes. This hill is near three quarters of a mile in circuit, and more than a hundred feet high.

ISOLA TIBERINA.

This island has been said to have owed its origin to the corn of Tarquinius, that the people threw into the river after the expulsion of that monarch*. Here was the temple of *Æsc-*

* Vid. Liv. lib. 2.

culapius, and an hospital, to which it was a custom to send sick slaves to languish in an open portico, under pretence of a miraculous cure. Claudius §, in order to prevent this abuse of lives, ordered all that should be cured in the temple of Æsculapius to be from that moment declared free; after which, few masters ventured to send their slaves thither. This island lies between the two bridges, the Cestian and Fabrician. On or near the spot where the temple of Æsculapius formerly stood is an inscription, which for the singularity of the mistake it has occasioned, deserves to be transcribed:

SEMONI SANGO DEO FIDIO SACRUM.

§ Vid. Suetonium in Claudio. “Cum quidam ægra & affecta mancipia in insulam Æsculapii tædio medendi exponerent, omnes qui exponerentur liberos esse sanxit, necrédire in ditionem Domini, si convaluissent: quod si quis necare quem mallet quam exponere, cædis crimine teneri.”

This

This Eusebius, in his † ecclesiastical history, thought was SIMONI *i. e.* MAGO; and Justin Martyr, in his || Apology, is very angry about it. Whereas the inscription was not to Simon Magus, but to one of the Dii Semones, called Sango and Fidio; *i. e.* to one of the Dii Indigetes of the Sabines, perhaps to Hercules, who has the titles of Sancus and Fidius. This is supposed to be the inscription that the father means; if there should be still another, that we do not know of, there is no reason why † Justin should be accused of a false reading.

† L. 2. c. 12.

|| Apolog. 1. p. 38. 11.

† Vid. Daillé de usu Patrum. Vid. Niceph. histor. eccles. lib. 2. c. 14. p. 154.

COLA DI RIENZO O CASA DI CRESCEN-
ZIO NICOLO DI LORENZO.

THE remains of this man's house, who superintended Rome in the absence of the Popes at Avignon, exhibit the first dawnings of architecture, in the fourteenth century, *

FORTUNA VIRILIS.

THE temple of Fortuna Virilis, in which Masses are said in Coptick, † is called S. Maria Ægyptiaca. It is of the times of the republick, and famous for the duration of its stucco §. It was surrounded on all its four sides by porticos, of which species of building Vitruvius speaks in his third book ‡.

* It is made up of patches of antiquity, which gave the first ideas of improvement by imitation.

§ The columns in front, and of one side, are gone to ruin.

‡ Dell's Arch. lib. 3.

Dionysius

Dionysius Halicarnassensis says, that Servius Tullus founded a temple to Fortuna Virilis on the banks of the Tiber. The stucco on the cornice is very perfect, and well preserved.

V E S T A.

THE temple of Vesta is supposed to be the same that Horace alludes to in his second ode. It is a rotondo, and has twenty pillars fluted, of Parian marble. When it was converted into a church, the inter-columniations were filled up with wall. The abacus of the column of this temple ends in a sharp point †.

PALAZZO CHIGI.

One of Salvator Rosa's best landscapes is in this palace. The subject is not remembered.

† See the temple of the winds in Stuart.

BOLOGNETTI.

BIRDS and hunting, by Rosa di Tivoli.

Portrait of the Surgeon of Bologna,
by Annibal Caracci. Incomparable.

Charity, by Albani.

Crucifix, by Algardi, of bronze.

Very famous.

S. PIETRO IN MONTE CITORIO.

ON the spot where St. Peter is supposed to have been crucified, is a small Rotondo, by Bramante, which, for elegance and simplicity, is equal to any thing we know of antiquity. It is Doric, and affords a most beautiful specimen of a colonnade and entablature of that order ||. In the church of St. Peter is the famous Transfiguration of our Lord, by Raphael, in which is introduced the

|| Vid. Palladio.

story

story of the possessed boy, whom the disciples could not cure. These actions are so distinct, and different, that they by no means ought to have been placed in the same picture, much less be considered the one as part of the other, or at all closely connected together; since, in all probability, they did not even happen at the same time*. The picture was ordered by Julius Cardinal de Medicis, and there is great reason to think, confined to the manner in which it is treated §. I imagine St. Lorenzo and his companion, who are foisted in without the least meaning or propriety, exhibit sufficient proofs of this; for it appears very incredible, that Raphael should make two common *post facto* saints eye-witnesses of the transfigura-

* Luc. c. 9. v. 37.

§ This, perhaps, may be considered as some excuse for its notorious offence against the rules of perspective.

tion,

tion, from which the Apostles themselves were excluded, unless he had been fully persuaded, that the Cardinal was of opinion the ceremony could not possibly be carried on without them. Let us then take the thing as it is, and see what can be said of it. It is the most perfect picture existing; that is, it has more parts of painting in perfection than any other whatsoever. Others may be found in which the drawing is superior, others in which the colouring is more highly finished, others that are better composed, but for all in all, there will not be one that goes beyond it.

VILLA PAMPHILI.

A statue of Clodius, in a woman's dress, in the ceremonies of the Bona Dea.

Portrait of Santorius ||, physician to

|| Professor of Physick at Padua, in the beginning of the seventeenth century. Vid. Spect. No. 25.

the

the Pope, who used to weigh himself, for thirty years together, before and after every meal.

Some good stuccos, by Algardi.

A P P I A N W A Y.

ON the Appian Way there was an infinite number of tombs, and monuments of the first families in Rome. No road was so much frequented, and none so desirable for burial. The greatest part of the ornaments and marble incrustations of these monuments were pillaged in the lower ages, and carried off as ready prepared materials for present necessities. We need not go far to detect the theft; the gate of St. Sebastian is enriched with the spoils of ancient sepulchres. This was an arch of Drusus, that Aurelian, we are told, comprehended in his new walls, and which was in the Appian Way,

Way, near the temple of Mars, without the walls †. It has a triangular pediment upon it, which is unusual.

In the church of St. Sebastian is a good statue of that saint, by Bernini. Objections have been made to the position of the right hand upon the breast, though I don't know if there be any thing wrong in it.

C A T A C O M B S.

THE Catacombs that run underground in these parts have been dug out for the purpose of getting Pozzolane earth, and other materials for building. The streets and passages are extended in a variety of branches in all directions, so that the sums of all the galleries would amount to a considerable number of miles. When the use

† Suet. in Claud. c. 1.

they

they were at first employed in existed no longer, they became places of refuge to persecuted Christians, and burying grounds for slaves. Relics are still found in these subterraneous caverns in great abundance, which are carefully collected by the apostolical chamber, in order to be given to ambassadors on their departure from Rome. They are accordingly put into cases of cedar, and covered with cloth of gold, when occasion shall require them to be made presents of. This serves instead of things of value, as diamonds, gold, &c. on pretence that it is more in character. “Gold and silver have I none, but such as I have I give unto thee.” Wherefore every thing taken out of the catacombs becomes immediately *papalis juris*, and has a *pro Padre* affixed to it, in whose hands soever it may be discovered.

THE TOMB OF CÆCILIA METELLA.

The tomb of Cæcilia Metella, the wife of the rich Crassus, is at some little distance from St. Sebastian's gate. It is a round building, on a square subbase-ment, remarkably entire, of Tiburtine stone, so well joined, and so highly polished, that the nail might pass over it without perceiving the division. This monument has no other ornament but that of Metopes, or bulls fronts, and wreaths around the cornish, if you except the general appearance of the building, beyond measure elegant in the high polish of its stone, and the nice union of its parts, which are put together without cement. It is inscribed

CAECILIAE.

Q. CRETICI. F. ME

TELLAE.

CRASSI.

There

There is nothing at present to be seen on the inside but the vault, which terminates in the form of a cupola. The Farnese family have removed the sarcophagus, that now stands in the court of that palace. The battlements were added to it in the troublesome times of the lower ages, for the defence of the Gaetane family, as appeared from the arms that were found on the gates of some additional buildings near the monument.

TEMPLE OF MARS.

THE Temple of Mars was also on the Appian road, near the Porta Capena. It was a rotondo, as may be collected from the shape of the vault beneath, and the immense pier in the middle of it. Very little of the superstructure is now remaining, though sufficient to collect what is here asserted. The senate sometimes assembled in the suburbs to determine

determine about triumphs, and not far from the temple of Mars, where the victors waited the decision of that august body. *Utrum urbem triumphantes introirent* *. The meeting of the senate, on these occasions, was either in the temple of Bellona, in the Circus Flaminius, near the temple of Mars, or in that of Apollo §.

CIRCUS OF CARACALLA.

THE Circus of Caracalla was situated between St. Sebastian's gate and the Capo di Bove, or the tomb of Cæcilia Metella. It was one thousand six hundred and fifty feet in length, and three hundred and fifty in breadth. A wall divided it in the middle, called the

* C. 15. l. 5. de beneficiis. "Qui ne triumphaturi introire urbem injussu senatus deberetis, quibus exercitus victores reducentibus Curia extra muros præberetur."

§ Vid. Middleton, p. 265. vol. 4.

spina. The first Meta was three hundred yards from the Carceres, and the second at the end of the course. The triumphal gate, at which the victors went out, fronted the starting place, and the Portæ at which the candidates entered, were to the right and left of it. The line of the Carceres was not a strait one, but a segment of a circle, the center of which was that particular point opposite the Meta Prima, that gave the man who first gained it a considerable advantage in turning at the end. By means of this contrivance, the racers, before the signal given, stood in the Radii, and all started fair. On the other hand, had the line they started from been a strait one, the man that stood opposite the point above-mentioned, *cæteris paribus*, would always win. The Meta was round, half underground, and half above; the part beneath served for a temple to Confus, who first prompted Romulus, at the

M

games

games of Neptune, to conceal his intention of the rape of the Sabines.

EGERIA.

THE fountain of the nymph Egeria has no very remarkable appearance at present more than formerly. The people of Rome still continue their annual custom of visiting it in troops, on the first of May.

THE TEMPLE OF THE MUSES.

THIS temple is mentioned by Juvenal|| as Musarum Templum, and has no connection with Bacchus †.

THE TEMPLE OF RIDICULE.

THIS building is said to have been erected in commemoration of Hannibal's

|| Sat. 2.

† Vid. Piranesi.

ridiculous

ridiculous attempt to advance to the gates of Rome†.

P A N T H E O N.

THE Pantheon is the most entire of all the remains of antiquity in Rome, and at the same time the most noble. It was built by Agrippa*, who also added the vestibule or portico, consisting of sixteen granite pillars, four deep on each side of the entrance to the temple. The proportions of these columns are not all exactly alike, which is something very singular. The diameters of some of them are four feet six inches, of others only four feet two. But this must be attributed to the fault of the execution, and not of the design. There is no mention of the Pantheon before the time of Agrippa, which would scarce

† Liv. l. 26.

* Plin. lib. 36. c. 15.

have been the case had it existed in the days of the republick. The inscription in the front says

M. AGRIPPA. L. F COS.

TERTIUM. FECIT.

which seems to put it out of all doubt that he was the author of the whole. For if the rotunda had existed before the portico, there ought to have been some dedication or inscription belonging to it, which in all probability would not have been removed on the mere addition of the vestibule. In the front of the pediment are seen the holes of the cramps that fastened what, from remains found near the Pantheon, is supposed to have been a car in which Agrippa was drawn by brazen horses. The gate of the temple was carried away by Genseric, king of the Vandals, in the room of which is placed the present one, that is not fitted to the aperture, and
formerly

formerly belonged to some other temple. The form of the Pantheon is round, and its proportions are Doric §. Vitruvius combats the opinion of the ancient architects, That the temples of the Gods ought not to be built after the Doric fashion, with an equality of height and breadth. Now this is the case of the Rotonda, from which an obvious inference may be drawn. The inside of the roof of the Pantheon, according to || some, was covered with plates of silver, and the outside with brass by Adrian, in consequence of that on the outside being melted by lightning. According to others †, it was wholly, both within and without, plated with silver, till it was destroyed by fire in the reigns of Trajan and Commodus, and carried away by Constantius, nephew of Hera-

§ Lib. 4. c. 3.

|| Vid. Il Pancirolo.

† Pomponio Leti & Prospero Parisio.

clius, in the year six hundred and thirty six; in which last state it remained till the reign of Phocas, of whom Boniface the fourth obtained leave to consecrate it.

The brass of the temple has been partly carried off by the Goths, and partly by Urban the eighth †, who employed it in St. Peter's. The ornaments of this church were formerly very beautiful; the fixtures that remain are still exceedingly magnificent. The circle is disposed alternately with recesses, and alternately filled up with altars: before the niches are pillars of African marble, granite, &c. over the altars are pediments. This distribution is very judicious and pleasing, and combines the effect both of strength and elegance. There are four pillars, two of porphyry, and two of granite, that seem to have

† This was imputed to him for barbarism at the time; and it was said, in allusion to his family, "Barberini faciunt barbara,"

been

been substituted in later times, and perhaps in the room of the Caryatides, mentioned by Pliny *, and said to have had a place in the Pantheon. The pavement is very entire in every part, except under the aperture of the cupola, where the constant descent of the rain has somewhat damaged it. The design and the materials vie with each other for beauty, and it is not easy to say which pleases the eye most, the arrangement of the materials, or the materials themselves. The marbles are disposed in compartments, square and circular, with square bands of a different colour, as well for the square as for the circular. For instance, porphyry is inscribed in pavonazzino, and granite is bounded by giall-antique.

* Vid. c. 5. lib. 36. c. 3. l. 34.

COLONNA PALACE.

THERE are more capital pictures at the Colonna palace, than any other that is visited by strangers. The gallery in this house is a finely proportioned room, profusely decorated, and with great taste adorned with marbles, pictures, and statues, the usual furniture of Roman palaces. The dimensions of the gallery are a hundred and thirty nine feet in length, thirty four in breadth, and seventy in height. The fine pictures are as follow :

The prodigal son.—Entombing, or laying our Saviour in the sepulchre.—Pietà, or dead Magdalen. All capital. Guerchin.

Holy family, by Parmigiano. Great. Plague, by Pouffin. A well drawn picture, and much known.

Regulus, by Salvator Rosa. A good picture, tho' the moment seems to be unfortunately

unfortunately chosen : for the hero is already in the vessel, and his head only appears, without any expression of passion. The people are represented as preparing to roll the tub away. Had Regulus been painted at the moment before he went into the vessel, there might have been room for a display of that characteristical firmness which so much distinguished the Roman hero. At present the story is told, it is true ; but in such a manner, that it will serve for any other man, who by chance may have undergone the same catastrophe.

Three pictures by Guido, in his three different manners. The first, dark and historical ; the second, delicate and soft, in which he painted his Madonnas ; the third, washy and gruelish, which he adopted for expedition sake, at the time that he was pressed for the payment of his gaming debts : under these circumstances his execution was very rapid :

He

He would compleat a Magdalen in nine hours, taking three for the dead colouring, and fix for the finishing. He had great prices for his pictures, and not less than seventy five pounds sterling for a single figure.

A large landscape, by Pouffin (Nicholas) in which the breakings of the ground, the distances, and hollows, are wonderfully delineated. The distances in this picture recede so well from the eye, the grounds are so well broken, and the trees so well placed and proportioned to the distance, that the valley is in a manner painted even to deception.

Here is a cabinet studded with precious stones, that formerly belonged to Charles the first, and was sold by Cromwell to Cardinal Mazarin, and given to his niece, who married into the Colonna family.

Venus and Adonis, by Titian. Very fine; delicate feet, and fine hands.

Ganimede

Ganimede and Eagle, by ditto. In-
graved by Cunego.

Above stairs is a sketch of Titian's best historical picture, the martyrdom of St. Peter. This little piece has one advantage above the large one at Venice, that of not being blackened by time, otherwise but a poor substitute for the great picture. I may, perhaps, say something of that hereafter.

A picture of S. Lucia, by Palma Vecchio, in which the neck is wonderfully painted, and the shade remarkably clear.

In the garden are the remains of the steps that led up, many in number, from the Campus Martius to the Quirinal hill, and the temple of the Sun, built by Aurelian *. after his return from Palmyra. There are still remains of a Corinthian column, seven feet in diameter, which will make the pillar

* Vid. Aurel. Vitam in Vopisco.

seventy feet high, or more. These are the most extraordinary dimensions we have any specimens of in antiquity. The pillars of the portico at St. Peter's, as was mentioned before, are nine feet in diameter. The antient pieces found on the Quirinal are of Parian marble, and of exquisite workmanship.

PALAZZO RONDONINI.

THE Palazzo Rondonini, in the Corso, is not much visited, tho' in possession of many fine pieces of antiquity.

A Medusa's head.

Ditto of a warrior, much in the style of that of Mars in the Ludovisi villa.

A Bacchante, well restored by Fiamingo.

Four heads, *in fresco*, by Corregio, brought from Parma, wall and all. These are much in the manner of those in the Great Cupola, and must be considered as great curiosities.

POPE's

POPE'S PALACE AT MONTECAVALLO.

This is the palace before which the famous horses, that bear the names of Phidias and Praxiteles, are placed. Pictures are

The martyrdom of Erasmus, by Poussin, very badly coloured, tho' great in composition and design.

The earth of the theatre turned into blood, by St. Gregory. Andrea Sacchi. Finely coloured picture.

A chapel painted by Guido.

In the Pope's apartments are many curious pieces, that cannot always be seen, but just when you are presented, which affords no time for examining.

S. Petronilla, by Guerchin, ingravened by Frey, in Mosaick at St. Peter's. The shades of this remarkable picture are uncommonly black.

GIUSTINIANI

GIUSTINIANI PALACE.

There were once, if you believe accounts, many capital statues in the Giustiniani palace. At present, very few indeed.

A Minerva armed. A sleeping Cupid.

ALBANI PALACE.

At the Albani is a coloured sketch of the Transfiguration.

A fine old head, by Guido.

A large picture, by Baroccio, in which our Saviour is presenting his foot to be kissed by the Magdalen, and other women.

An Ecce Homo, by Leonardo da Vinci.

A very good Giorgione.

A very fine Vanderwerf. Christ taken from the cross.

A head of Christ, by Ludovico Caracci, as he dreamt he saw it.

HAVING

HAVING now faithfully transcribed as much of my friend's manuscript as I imagine proper to be presented to the Public; I shall make one general observation upon the whole, and close up the work. It does not then appear to the Editor to be calculated for the generality of readers; or likely to make many proselytes among a pretty numerous sect of philosophers to be found here, as formerly at Athens, whose sole pursuit is something new. Moreover, the Editor cannot discover, in the volume before him, the least traces of stage, post, inn, horses, bill, adventure, intrigue, manners, customs, conversazione, conference with Prince, or discourse with Pretender*. Yet, under these disad-

* See the travels of an ingenious Englishwoman, lately published.

vantages,

vantages, the Editor is obliged to publish, in compliance with his friend's positive command. He submits, and takes the consequences.

Functus inani

Munere.



F I N I S.